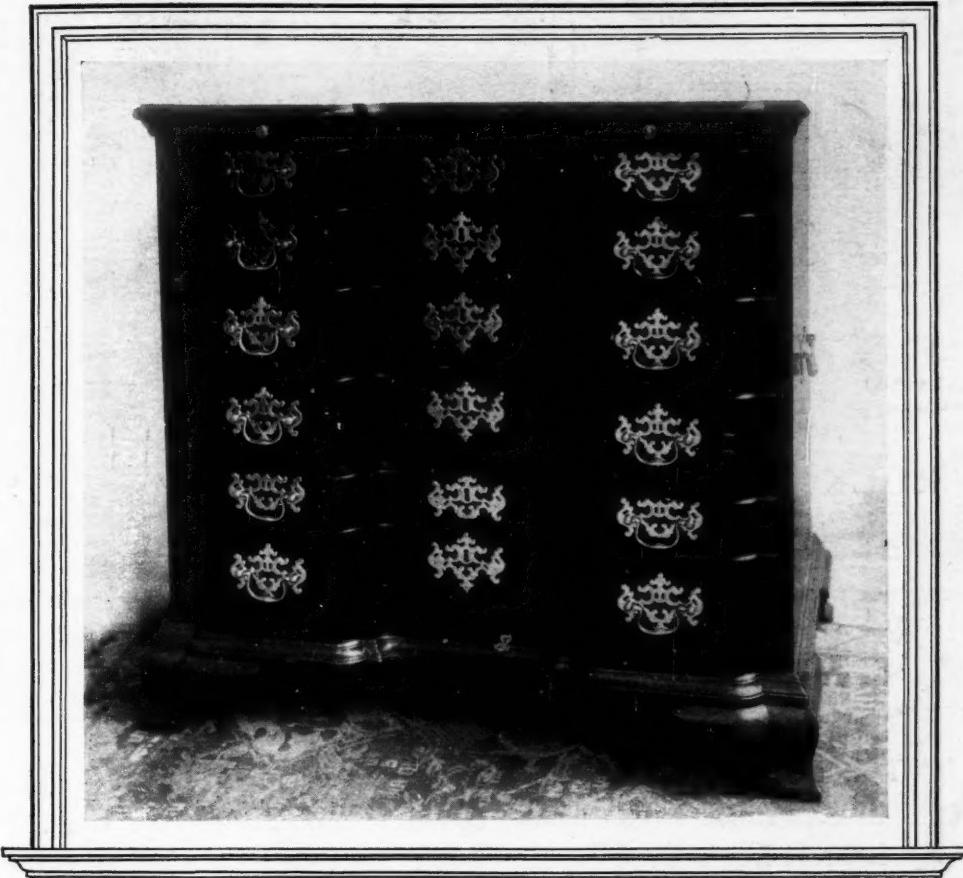


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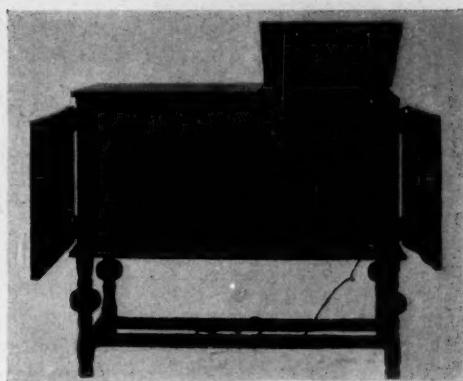
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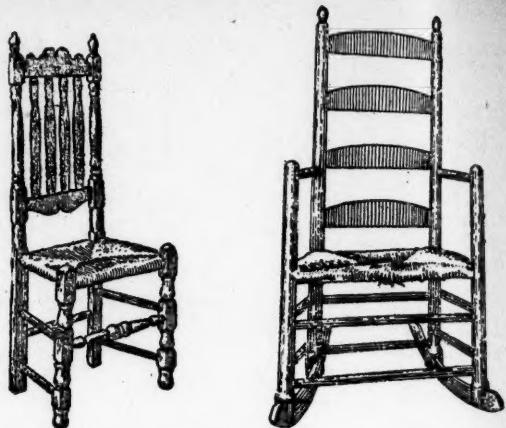
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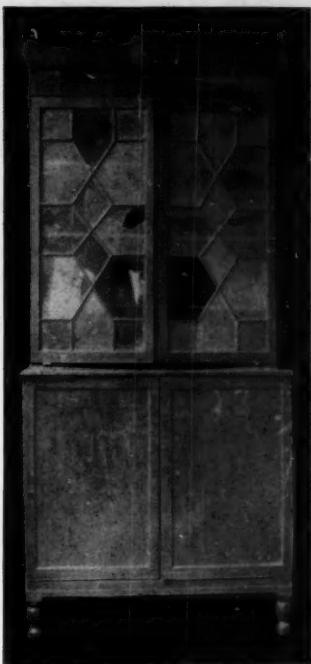
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ANTIQUES

T A B L E *of* C O N T E N T S

Volume I

MAY, 1922

Number 5

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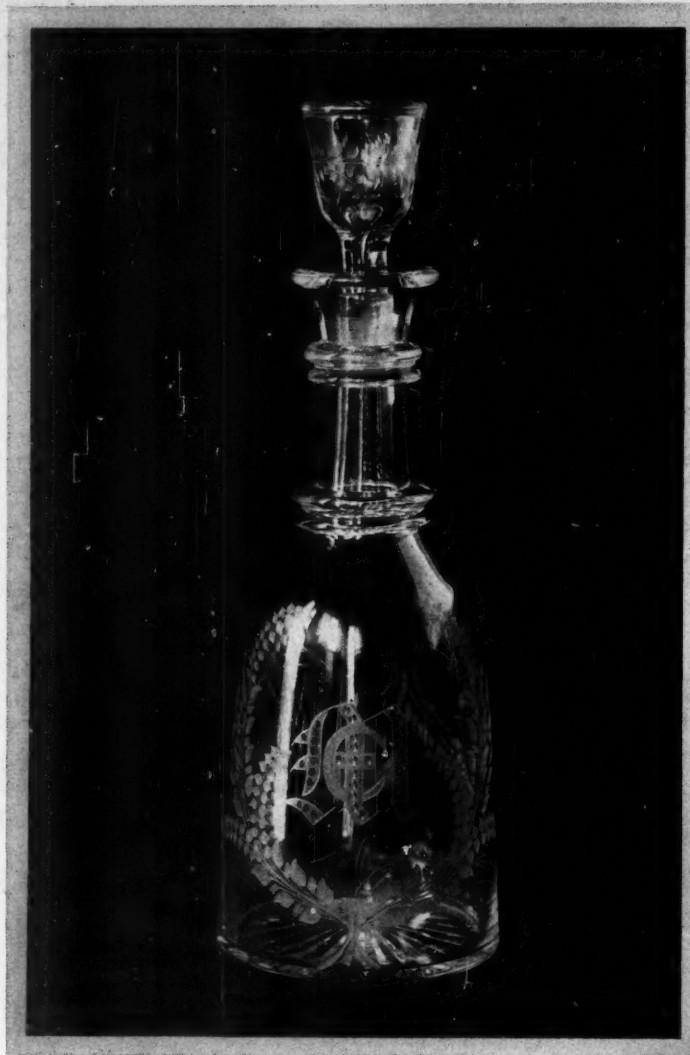
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SOME UNSUSPECTED SANDWICH

UPPER PICTURE: Decanter, 11 inches high.

LOWER PICTURE: Claret Pitcher, 7½ inches high.

Two pieces, made from test samples of glass. These were engraved at the factory with the initials of Christopher Muldoon who supervised the making of the glass and who, himself, modeled the two pieces, before delivering them to the engraver.

While late in date these are interesting examples of the fine grade of glass produced at Sandwich. (1875-1885)

Of these and other examples illustrated in this number *none* are in pressed glass.

These, and other examples illustrated, by courtesy of the MULDOON family.

Photographs by CHARLES DARLING.



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEVISED BY THE FOREFATHERS

Volume I

MAY, 1922

Number 5

Cobwebs & Dust

The Cover

THE picture on this month's cover of ANTIQUES is that of a hitherto unpublished piece of Rhode Island furniture made, doubtless, by John Goddard of Newport, and now owned by Mrs. John R. Gladding of East Thompson, Connecticut. This block-front low chest of drawers is reputed to be a companion piece to the chest-on-chest published, as a Little Known Masterpiece, in ANTIQUES for January. Presumably both of these belonged to the three-piece order fulfilled by Goddard, about 1760, for Joseph Brown, brother of the founder of Brown University. The third of this series is a secretary now owned by Brown & Ives of Providence.

The cover picture is to be taken as part of the illustrative material accompanying Mr. Dyer's article on John Goddard, which is important in restoring to the history of American cabinet-making one of its most vital figures. Something is known of William Savery of Philadelphia, something of Duncan Phyfe of New York. There is no small satisfaction in being first to bring together the scattered material concerning a man who, there is every reason to believe, was a greater personality than either of these two.

Savery's reputation is that of a skilled and conscientious follower of an ornate Chippendale tradition. How closely Duncan Phyfe clung to late Sheraton models of English origin is becoming more manifest as more examples of early nineteenth century English furniture come under observation. Goddard, on the other hand, appears to have been a bold and logical innovator.

A Question of Derivation

It would, perhaps, be too much to claim for him that he was the inventor of the block-front. As to the origin of that highly decorative form of furniture

design, opinions differ. No doubt it sprang from a variety of sources. The protrusive panelling of late seventeenth century English oak furniture; the curved fronts of English eighteenth century chests, tables, and commodes, in walnut and mahogany; the architectural division into central axis and wings that occurs in certain large wall pieces of English design, and gives them an attractive variety of elevation—all of these things may have exerted an intangible and unrecognized influence. The so-called serpentine front, common enough in English as in American pieces, is, however, probably the nearest to a discoverable prototype of the American block-front. Subject a serpentine motive to accurate measurements with rule and square, and a block motive is likely to result. But whatever the origin of the block-front, Goddard gave it a massive richness and beauty which it might not otherwise have achieved. Terminating in one of his brilliantly carved shell arches, a piece of blocking becomes a complete and reasonable, as well as a beautiful, element of design. Without that added finish it is often little more than a cabinet-maker's *tour de force*.

Another indication of Goddard's logical approach to his work is discoverable in the already remarked treatment of the bracket feet in his heavy designs, and in another innovation which has, apparently, escaped the critical comment of even so keen an observer as Mr. Lockwood. The conception of the top board of a desk or dressing-table as a *lid* persisted long after the lidded chest, from which these articles had evolved, had been relegated to the attic. It persists today.

A Bold Innovation

GODDARD seems to have been the first, almost the only, cabinet-maker of England or America to appreciate the insignificance of a thin board as crowning

member for a heavy, though low, piece of furniture. Hence we find him banding the upper part of low chests of drawers, of dressing-tables, and of knee-hole desks with mouldings calculated to give variety to the shadow line beneath the projecting edge of the top board, and to provide the whole piece with as adequate a crowning as that accorded the more architecturally conceived secretaries and chests-on-chests.

English and French *tables* of the eighteenth century often exhibit heavily moulded transitions between apron and top board, and a native instinct for structural logic moved Italian cabinet-makers, even in imitations of English low chests of drawers, to finish them with some approximation of a cornice. Goddard, however, can hardly have owed anything to Italian cabinet-makers. His procedure, like theirs, was due to a sense of propriety in design, strong enough to overcome the prepossessions of tradition.

All this is aside from the immediately recognizable qualities of superior cabinet-making and finish which characterize the work, not only of John Goddard, but of his son and successor, Thomas. These receive their due appreciation in Mr. Dyer's valuable contribution.

Some Unsuspected Sandwich

WHILE the subject of Sandwich glass is in the ascendant, any new document in the case may properly be exhibited. ANTIQUES is fortunate in being able to present a rather unusual one, through courtesy of the family of the late Christopher Muldoon of Somerville.

Christopher Muldoon was a glass-maker, whose

early training was acquired at the New England Glass Works in Cambridge. He was employed at Sandwich during the latter years of the Boston & Sandwich Company's activity there,—from approximately 1875 to 1888. At the time of the factory's closing, he was one of its most trusted employees, who possessed the secret of the mixtures for the finer grades of glass, and whose function it was to superintend each mix, and then to test it, after the melting and before it was utilized in the fashioning of various objects.

Testing the mix consisted of extracting a sample of the fused material and blowing or shaping it into such form as the fancy of the moment might dictate. The results of these tests Mr. Muldoon sometimes brought home to the family, sometimes gave away as souvenirs.

Establishing Authenticity

WHEN the Sandwich factory closed in 1888 Mr. Muldoon was left in charge of the property by its owners, until all likelihood of reconstituting the enterprise failed. Then he left Sandwich and returned to the Boston district, where he was employed by the Union Glassworks at Somerville until the time of his death, in 1916, at the age of seventy years. His family, still resident in Somerville, retains a number of pieces of glass which Mr. Muldoon, from time to time, brought home.

In date they, of course, lie between the mid-seventies and the mid-eighties. From the standpoint of antiquity, therefore, they can claim no special dis-



Fig. 1.—SANDWICH CLEAR CUT GLASS (about 1880)

Salt, 3½ inches high; wine glasses, 4½ inches high. The glass at the left seems to be of slightly earlier pattern than the other two.

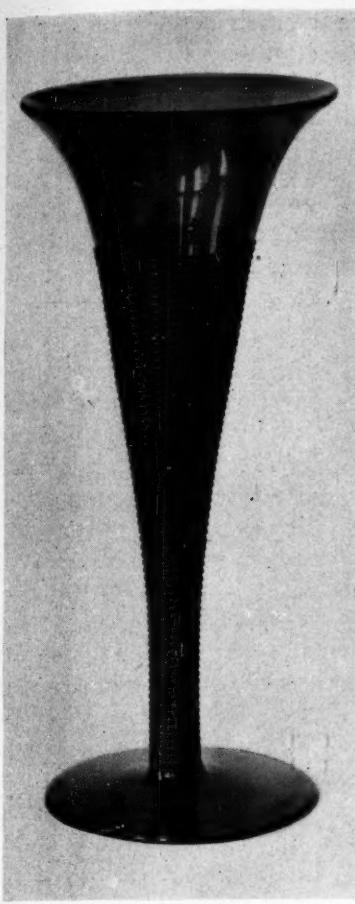


Fig. 2—SANDWICH AMBER GLASS
Vase, 7 inches high, with tooled thread.

were popular in the late eighties, and still occur, are shown in Fig. 1. Earlier is the engraved pitcher, and still earlier the flask, both of which are shown in the frontispiece. The cutters who were engaged in this type of work were also the men who added the fine touches to some of the pressed glass lamps, such, for example, as that shown on page 59 of the February number of *ANTIQUES*. A department for the painting of glass was likewise maintained at this time, and produced, among other things, painted vases more or less translucent, in appearance not unlike thin porcelain.

Amber and Amberina

ADVENTURES in imitation of Venetian glass are indicated in the flower dish (Fig. 3) and in the vase with spiral decoration (Fig. 2). Both of these are of amber glass. The central member of the flower dish is detachable, making the piece of double availability. The vase exemplifies an effort to accomplish, by machinery, results usually obtained by hand. The spiral that decorates a piece of Venetian or Bohemian glass is constituted of a fine thread of glass. This thread is simulated in the Sandwich example by machine cutting.

tinction. But they are of material interest and value as documents in an otherwise somewhat obscure history of a glass-works which, for various reasons, stands high today in the esteem and curiosity of collectors. On that account *ANTIQUES* is glad to show pictures of the more significant Muldoon pieces.

Examination of them makes it very evident that, in the passing of time, the simple naïvete of the days of Jarves had given place to a high degree of technical skill. Mr. Muldoon was proud of the brilliant clarity of his lead glass, which lent itself excellently to cutting and engraving. Examples of this glass in cut patterns that

Sandwich Ruby Was Notable

MORE interest really attaches to the ruby glass examples than to the others. These are reproduced in Figs. 4, 5, and 6. Sandwich ruby glass was known not only in the American trade, but, it is said, attracted sufficient attention abroad to bring hither the representatives of European manufacturers, bent on learning the secret of its deep ruby color, which, in certain lights, took on an almost tawny metallic tint. The secret lay in adding just the right amount of gold leaf to the mix in just the right way. But the precise definition of "right" Mr. Muldoon never divulged to anybody. Ruby glass was occasionally combined with clear glass, as in the sugar tumbler shown in Fig. 5. The ruby of this, however, is hardly so fine as that of the celery tumbler shown beside it. The latter, unfortunately somewhat damaged, displays a deep glowing red such as is seldom encountered.

Akin to ruby glass was a glass known as "amberina," which was designed to give a reddish tone suffused with golden brown. It can hardly have been a great success, for the color tends to clouding, and seems to lack definitiveness of intention.

The Quality of Pressed Ware

SANDWICH pressed glass was still being made at the time of the closing of the factory. In Mr. Muldoon's opinion it was pretty poor, cheap stuff, as compared with the exquisitely clear or richly colored product of which he was so fond. It seems a reasonable as-



Fig. 3—SANDWICH AMBER GLASS (about 1885)
A Venetian pattern about 9½ inches high. Bowl, 8 inches in diameter.

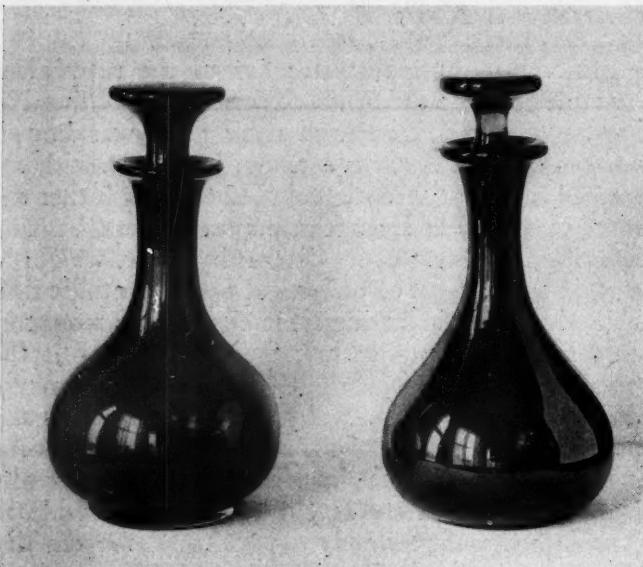


Fig. 4—SANDWICH RUBY GLASS
Two toilet-water bottles about 8½ inches high

sumption, however, that, as the standards of the Sandwich factory were improved to the point where such articles as those here illustrated were produced, the quality of design in pressed glass likewise improved.

Whatever the daintiness of the early lace patterns, more skill was required to design and make the moulds in which were pressed those leaf forms and other naturalistic motifs which ANTIQUES is inclined to assign to a period subsequent to 1870. There is, however, a very nice bit of research to be done in an effort accurately to classify and to date Sandwich pressed glass. Preliminary to that, all the documents in the case,—those really pertinent and those im-



Fig. 5—SANDWICH RUBY GLASS (1875-85)
Celery vase, 7½ inches high. Sugar goblet, ruby top, clear standard, 5½ inches high.

pertinent,—need to be assembled. The group of articles illustrated,—all of them either blown or hand moulded,—and this informal commentary upon them constitute one such document.

Drops from Off the Eaves

GEORGE still remains in silent retirement. It must have been a vinegar jug after all.

* * *

FORTUNATELY the proof of the pudding is in the eating; and not the eating of it in the proof. Otherwise there would be many an early death in printerdom, where proof of what might have been pudding occasionally turns out to be pi. Apparently the chap who set the editorial footnote in the April issue was still under influence of a visit to the local motor show and thus felt certain that any references to Lafayette

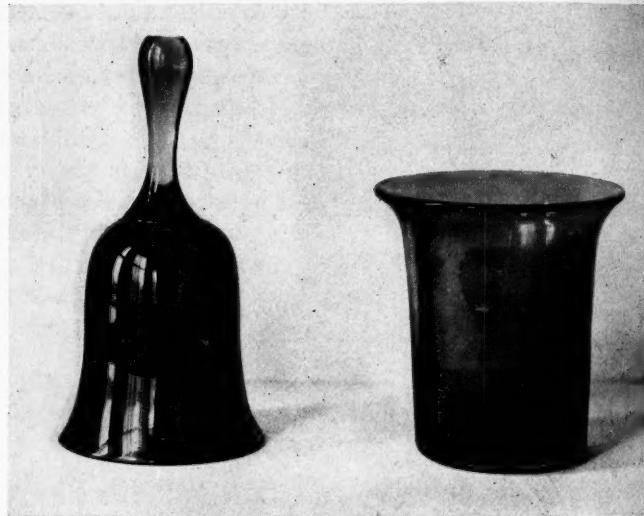


Fig. 6—SANDWICH AMBERINA AND RUBY GLASS
The table bell, 6½ inches high, is of amberina glass. The sanctuary lamp, of ruby glass, is 4 inches high.

must be concerned with advanced styles in automobiles. So he jarred loose a century, and no one realized what a cataclysm had occurred until it was too late to repair the damage. Other, and minor, indications of a need for seven league spectacles are unmentioned, if not unwept.

* * *

THERE is not a handful of the January numbers of ANTIQUES in the publisher's reserve file. The few are the slightly soiled copies that were returned unsold from the news-stands. This is confidential information for those readers who may be interested to know that, very shortly, this first number of ANTIQUES will command a premium as a rarity. And the surplus of subsequent numbers is falling very low. Of the January, March, and April numbers, no more single copies may be sent. Those now held will be used, while they last, for full-term subscribers.

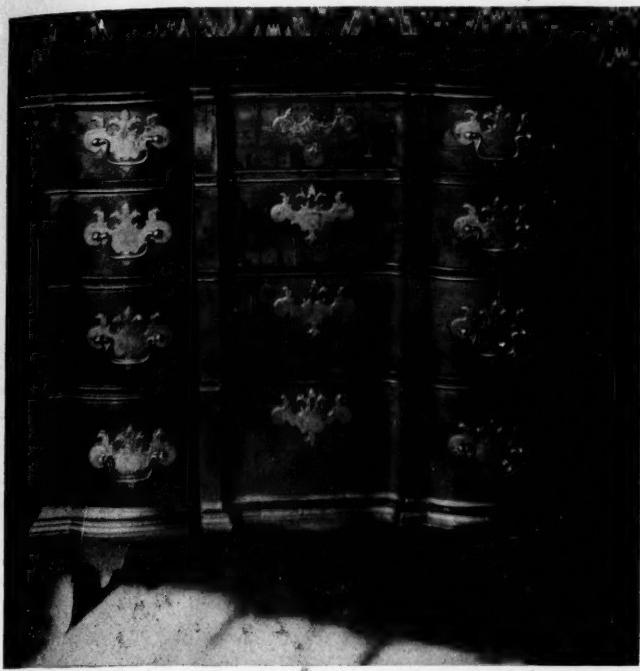


Fig. 1 — CHEST OF DRAWERS

Geo. E. Vernon & Co., Newport

Attributed to John Goddard. If so, an interesting special example. Blocking in formative stage.

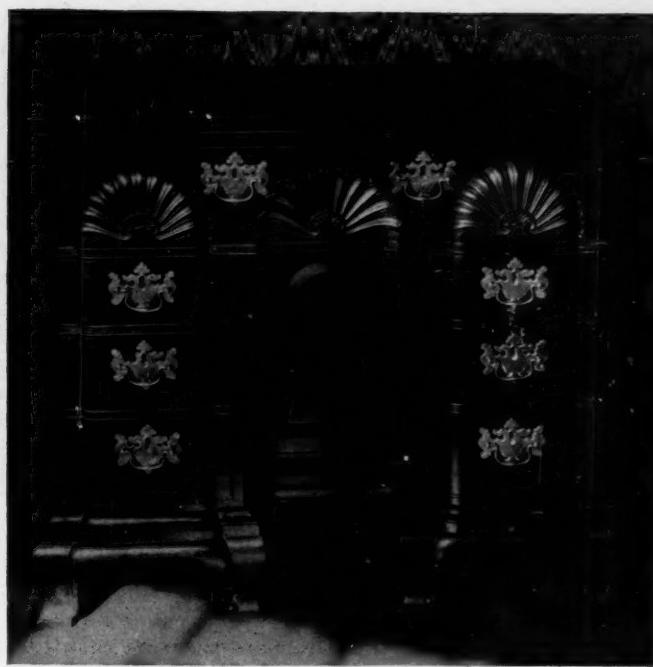


Fig. 2 — KNEE-HOLE DRESSING-TABLE

Geo. E. Vernon & Co.

Attributed to John Goddard. An unusually elaborate handling of the shell design. See Fig. 13 for detail.

John Goddard and His Block-Fronts

By WALTER A. DYER

WHAT was John Goddard? What was the origin of the block-front? These are two questions to which I have been trying, for months, to find the answers. I have not entirely succeeded, but I believe that I have obtained enough information to make it worth while to place the matter before the public, in the hope that further facts may be forthcoming.

It seems strange that nobody has ever thoroughly investigated this fascinating topic, for the block-front was unquestionably one of the finest contributions to furniture making and design which our forefathers produced; while all evidence points to the fact that John Goddard was the greatest American cabinet-maker of the Revolutionary period.

Indeed, in our admiration for the great English Georgians, we have paid extraordinarily little attention to our own masters of the cabinet-maker's craft. Duncan Phyfe of New York, and his work, have been known for a bare ten years. Within a year or two we had our first adequate glimpse of William Savery of Philadelphia. John Goddard, perhaps the greatest of them all, remains almost a myth.

Luke Vincent Lockwood, the most thorough, perhaps, of all our students of American furniture, ran across Goddard's trail some years since. You will find a passing mention of him in *Colonial Furniture in America*. Lockwood made something of a technical study of the block-front form, and refers frequently to the "Rhode Island type." And that is about as far as our information has gone.

The curiosity of the editor of ANTIQUES appears to have been aroused almost simultaneously with mine. In the

January issue of the magazine appeared a photograph of a magnificent block-front chest-on-chest. May I, as a starting-point, quote a few sentences from the description of that piece?

"Block-front furniture probably originated in New England. The best and more ornate examples have been found in Rhode Island, where they were doubtless made. Among collectors, therefore, the Rhode Island type is specifically recognized. Its distinctive feature consists in bracket feet, each of the front pairs reinforced by a sort of embryonic extra foot ending in a small volute and designed to offset the awkwardness and weakness of appearance liable to result from raising upon four supports a structure whose outline would seem to imply need for a greater number. The Rhode Island scroll-top furniture, furthermore, exhibits a finely wrought moulding around the central opening at the top—a device not elsewhere encountered. . . . The piece was probably made by a Newport cabinet-maker, supposed by some to have been John Goddard."

First a word as to the block-front itself and then an investigation into the available facts concerning John Goddard. As Lockwood has already pointed out, block-front pieces became popular during the third quarter of the eighteenth century. Newport was wealthy and flourishing at that time, as is evidenced by the presence there of famous silversmiths, clockmakers, and other craftsmen. Newport was both the market and the source of many fine things.

Lockwood cautiously remarks that the block-front appears to have been of American origin, or that its develop-



Metropolitan Museum

Fig. 3—BLOCK-FRONT SCRUTOIRE (1760)
Made of mahogany, by Benjamin Burnham (date and identity doubtful).

from England or the Continent.

It was not confined to Rhode Island, though I think it had its origin and highest development there. A simpler variety was made in New Hampshire, lacking the shell carving which usually ornaments the Rhode Island and Connecticut pieces. Connecticut examples vary slightly from the Rhode Island types and are, if the evidence is adequate, of somewhat later date.*

The origin of the block-front idea is sufficiently obscure to pique the curiosity. It is difficult to believe that this fine form sprang into being in the full completion of its excellence, and yet I have been unable to discover anything like early forms, experimental work, or a gradation of development. It remains a

*The Connecticut and Rhode Island predilection for the shell ornament is observable in the interiors of corner cupboards as well as in other forms of furniture. See *Lockwood*, II, p. 180 *et seq.* [Ed.]



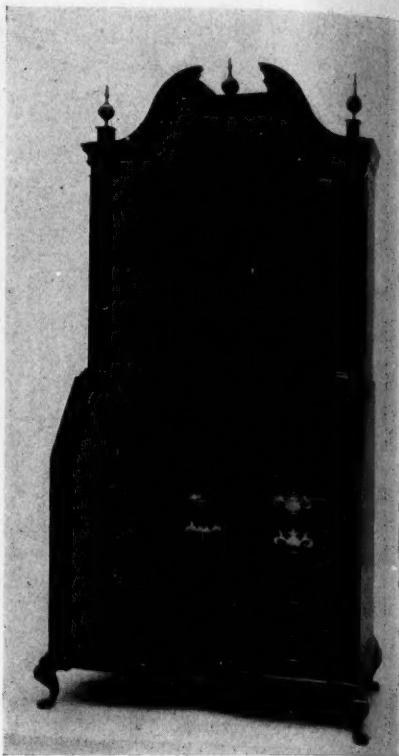
Metropolitan Museum

Fig. 4—BLOCK-FRONT SCRUTOIRE (1750-75)
Rhode Island type. Built of mahogany.

ment was carried farther here than elsewhere. I am inclined to be a little more positive. I have discovered no evidence whatever thus far to indicate that block-fronts were ever made anywhere outside of New England, unless possibly copies may have been attempted in Philadelphia. Virtually nothing like it, in so far as I know, ever came

rather delightful mystery.

The block-front form most commonly appears in scrutoires or desks, high cabinet scrutoires or secretaries, low chests of drawers, chests-on-chests, knee-hole dressing-tables, and occasionally on high chests of drawers. The finest examples appear to be scrutoires, cabinet scrutoires, dressing-tables and chests-on-chests. Most, if not all, of the examples attributed to John Goddard are of



Metropolitan Museum

Fig. 5—BLOCK-FRONT CHEST (maple, about 1750)
So-called Connecticut type. The club feet appear inadequate to the design. But the blocking is more definitive than that in Fig. 5.

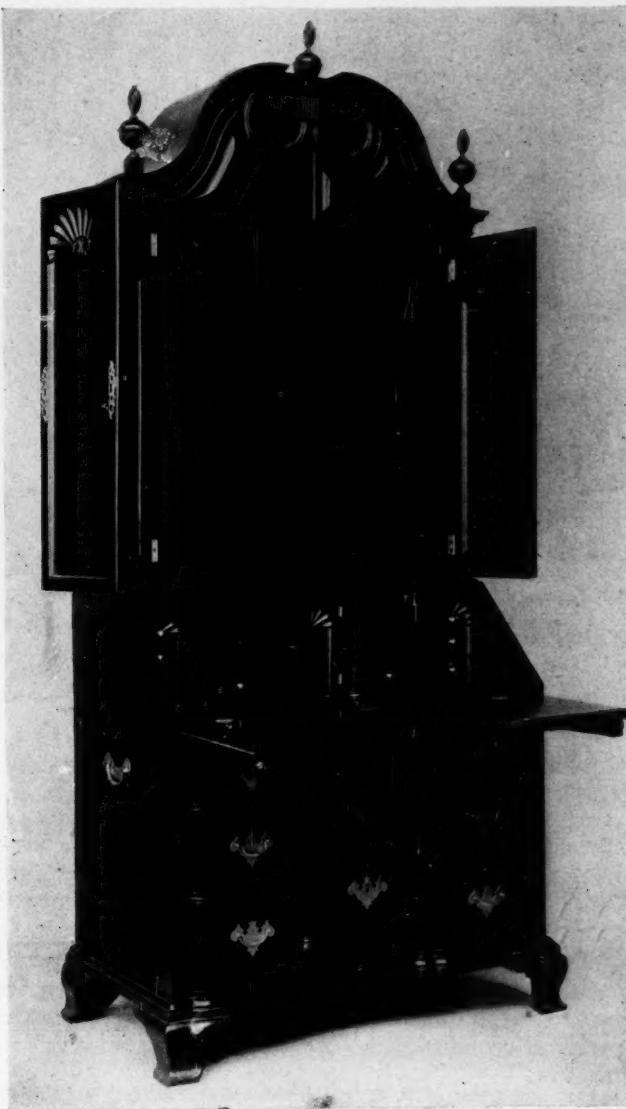
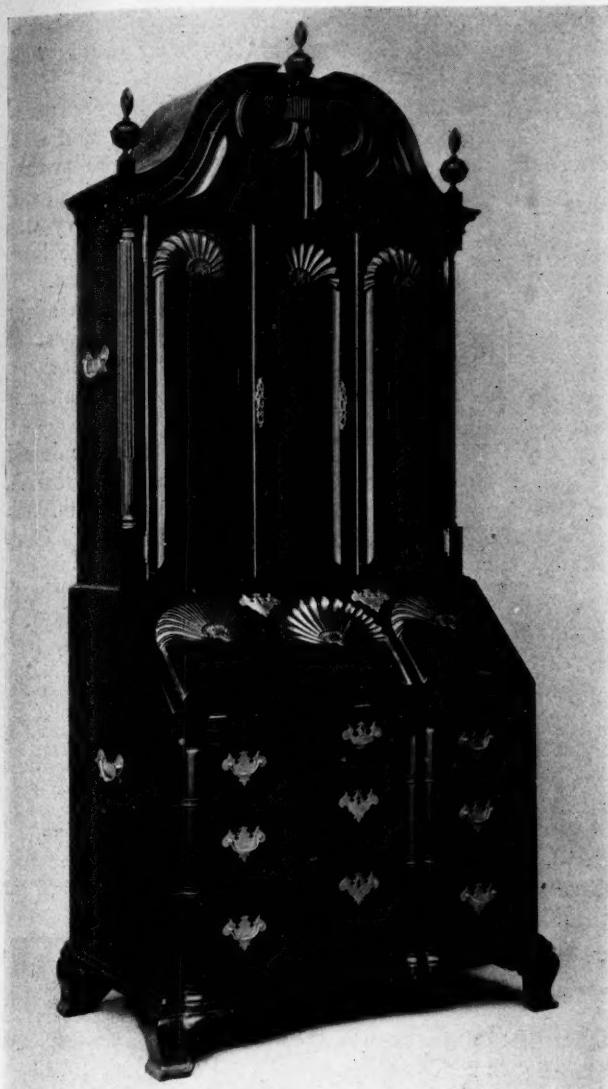
mahogany. Connecticut examples appear in both mahogany and cherry; and maple block-fronts exist.

The distinguishing feature, which gives the form its name, is the contour of the front, which the drawer-fronts also follow. These fronts were not built up of glued pieces of wood, as in modern reproductions, but were cut from solid blocks of wood



Fig. 7—BLOCK-FRONT SCRUTOIRE (1750-75)
A Connecticut type.

Fig. 6—BLOCK-FRONT SCRUTOIRE (cherry, about 1775)
So-called Connecticut type. The club feet appear inadequate to the design. But the blocking is more definitive than that in Fig. 5.



Figs. 8 and 9 — BLOCK-FRONT SCRUTOIRE OR SECRETARY (about 1760)

Attributed to John Goddard. A mahogany piece of fine proportion and great richness. At all points characteristic of Goddard's design and workmanship. Shown closed and open. Observe the care with which the interior detail is carried out. Note also treatment of triple doors.

of sufficient thickness to take the convex and concave surfaces. These are not complete curves, but flat in the middle, with curved edges. Usually there is a recessed panel at the middle of the front, flanked by a convex panel at each side, rounded at top and bottom. When the drawers are closed the panel effect is complete. Shell carving usually appears at the tops of the panels. Cabinet-top scrutoires often have shells on the slant-top of the desk, and sometimes also on the cabinet doors.

In the case of the knee-hole dressing-tables, the tiers of drawers are convex, the knee-hole taking the place of the concave panel, with usually a shell carving above it. Plain brackets, ogee brackets, and the ball-and-claw appear in the feet of the block-front pieces. In the better Rhode Island examples the treatment of the feet has been very carefully worked out, the appearance of adequate structural support being given by an extension of the bracket following the lines of the front. Urn and flame finials are a feature of Rhode Island cabinet-top scrutoires.

Mouldings on Rhode Island block-front pieces are unusual, distinctive, and finely executed. Lockwood goes into this feature with some minuteness of detail, and it is possible that a further study of the mouldings might result in a definite guide to the identification of authentic Goddard block-fronts. Another possible point of identification is this: those who have examined authentic Goddard pieces find that he always ran the groove in which his drawers slide into one of the wedge-shaped pieces of the dove-tailing in the drawer sides.

Of John Goddard's life I shall speak presently. As he died in 1785, work produced at a later date, as most of the other block-fronts were, must be attributed to some other maker. I have found no evidence to refute the statement that John Goddard made the earliest block-fronts, and it is fairly safe to assume that he originated the form. He was also the maker of the finest examples that have been identified.

Of other block-front makers I have learned a little that



Metropolitan Museum

Fig. 10—KNEE-HOLE DRESSING-TABLE (1760-1775)
Attributed to John Goddard. Perhaps a shade finer than Fig. 2. Certainly more elaborate and probably a little later.

may be of interest at this point. Mr. H. W. Erving of Hartford, who has made a study of old Connecticut furniture, says that the finer specimens of the block-front style found in his state came principally from Newport and vicinity, though he has evidence to prove that block-fronts were made elsewhere, several excellent pieces having been traced directly to Hartford. Many of the Connecticut specimens were made of cherry, a local material which was

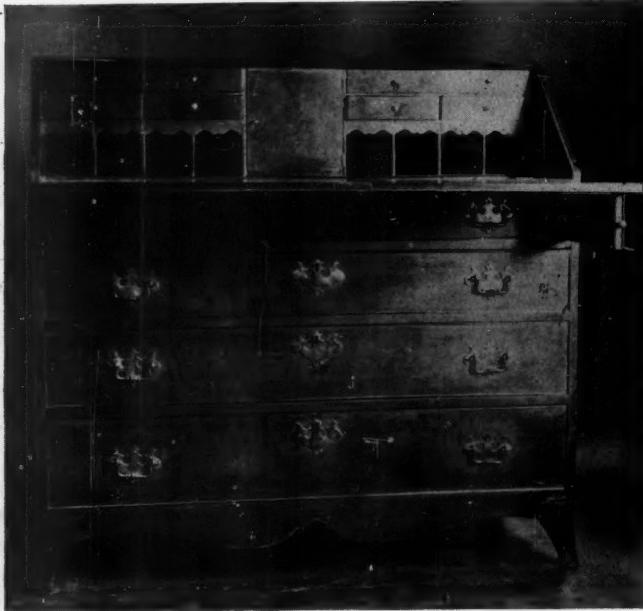


Fig. 11—DESK BY THOMAS GODDARD *Mrs. Covell*
Here the Chippendale influence of John Goddard gives way to that of Hepplewhite. Observe that the beading is on the drawers, not on the frame.

apparently highly esteemed by early Connecticut cabinet-makers. Occasionally, though rarely, they were ornamented with a little inlay.

The origin of these Connecticut pieces is largely speculative. In the Morgan Memorial in Hartford and elsewhere there are block-front pieces of excellent quality that have been traced to one Aaron Chapin, of Hartford, and dated about 1804. One block-front desk of cherry was made by Benjamin Burnham and is said to have been made in 1769. I should be inclined to doubt this date.

Some of the Connecticut block-fronts show a slight variation from the Rhode Island type. One chest of drawers, for example, has quarter columns at the corners, unlike the Rhode Island pieces, and the top drawer is wider than the others.

But to return to John Goddard. For most of the data I have been able to gather I am indebted to Mr. Duncan A. Hazard, Recorder of Deeds of Newport, and to Mrs. William W. Covell of Newport, a lineal descendant of God-

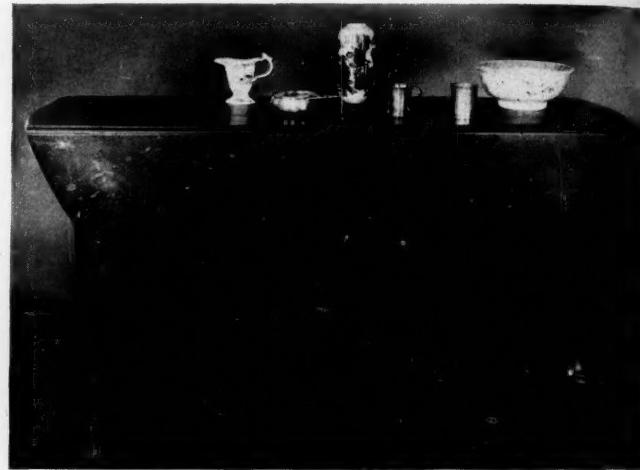


Fig. 12—TABLE BY JOHN GODDARD *Mr. Hazard*
Of mahogany, 5 feet, 5 inches in diameter. An early piece.

dard. It is commonly believed that John Goddard was the first of the name in Newport, that he was a noted maker of fine furniture and that he lived in Newport for many years. His origin is a matter of doubt, and the date and place of his birth are not known. Only recently has Mr. Hazard discovered the approximate date of his death.

When we come to examine more carefully into biographical details, conflicting testimony is discovered. Perhaps the best testimony is that of John Goddard's great-grandson, who is still living on Third Street, Newport, aged seventy-six years. He says that John Goddard came from England, that he was a sympathizer with the mother country and left for England with the British when the Revolutionary War broke out, that certain of his lands were confiscated during the war, and that he returned to Newport after the war was over. We know certainly that John Goddard was in Newport in 1769, when his youngest son was born. He died there about 1785.

On the other hand, evidence has recently been produced tending to show that there were three previous generations of Goddards in this country, ancestors of John Goddard. One story has it that he was born in Dartmouth,

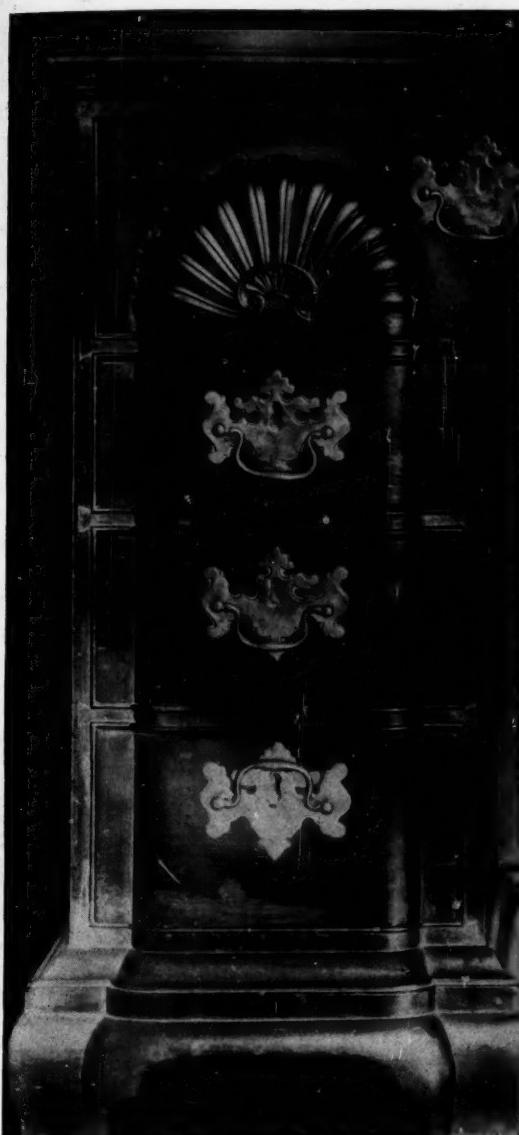


Fig. 13.—DETAIL OF FIG. 2
Compare the fullness of blocking with that in Fig. 1.

Mass., in 1723 or 1724, and that his ancestors came from Jamestown, R. I. Mr. Hazard, however, believes that some mistake has been made here and that the account given by Albert Goddard, the great-grandson, is the correct one. Mr. Hazard further believes that John Goddard learned his trade in England before coming to this country and that it is by no means improbable that he was apprenticed to Thomas Chippendale.

John Goddard was a Quaker. He married his wife Hannah about 1746; the precise date is not known. William Holt, an old boat-builder, nearly ninety years of age, who has lived in the neighborhood all his life, says that John Goddard lived in a square, two-story house on Bridge Street, at the corner of Second Street. The house was, long ago, torn down. Across the street stood his furniture shop. This building is still standing, but has been converted into a grocery store and shows no external traces of its age. The inner waters of the cove, now filled in, came close up behind the shop.

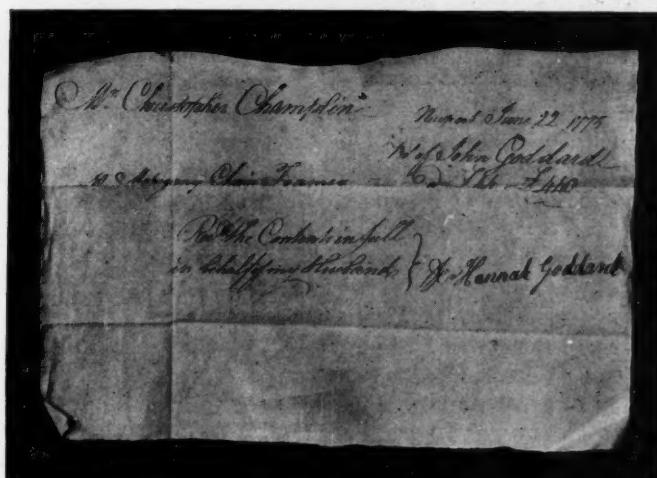
Mr. Hazard's contention that John Goddard studied under Chippendale is borne out, in part, by the discovery of a copy of Chippendale's book of designs, which bears the signature of Thomas Goddard, John's son, but which had, in all probability, been previously owned and used by the father. This interesting book is now owned by Mr. Hazard. It lacks the title-page, but as it is dated 1762, it is undoubtedly a copy of the third edition of *The Gentleman and Cabinet-Maker's Director*. The signature of Thomas Goddard has been identified by his grandson. Possibly this proves nothing concerning John Goddard's apprenticeship, but it does indicate that he studied the designs of the English master.

John Goddard's will was probated on August 15, 1785, so that his death probably took place a short time before.

Mr. Hazard, in studying the Goddard furniture, has found nothing in Chippendale's designs to account for the inspiration which produced the block-front. He believes that all the finest Rhode Island work of that period came from John Goddard's shop, and that the block-front originated there. He has studied the work of other early Newport cabinet-makers and has found nothing to suggest that any of them even attempted work in the same class with Goddard's.

Mr. Hazard has never discovered any label used by either John or Thomas Goddard, but he has an old bill for ten chairs at £44 each, which shows that John Goddard obtained good prices for his work and must have catered to a wealthy clientele.* Mr. Hazard owns several pieces of furniture which he believes to have been made by John Goddard. One is a drop-leaf table of simple Queen Anne pattern, very likely an example of his earlier work. During the Revolution this table, according to Albert Goddard, stood in John Goddard's house, and a shot from a British ship, passing through the house, broke one of the leaves. The Hazard family also owns a desk, of mahogany, made by John Goddard and brought from the West Indies

*It is inconceivable that this old bill, illustrated here, has not, at some time, been tampered with. A Chippendale bill, almost exactly contemporary with that of Goddard, sets £44 as the price of ten chairs. There is no reason for believing that American prices were ten times those of England at the time. [Ed.]



FACSIMILE OF A RECEIPT

The price of £44 would be normal for the entire ten chairs. See note above.



THOMAS GODDARD Mrs. Covell
A contemporary silhouette. Of John Goddard no portrait is known.

seems to show, however, that the block-fronts were the work of the father. We do not know positively of any block-fronts made by the son.

Nevertheless, the life and work of Thomas Goddard are worthy of recording. John and Hannah Goddard had sixteen children, of whom Thomas was the twelfth. He was born in Newport, April 2, 1765, and died in Newport, July 24, 1858, aged ninety-three years. He married Frances Weaver of Newport, February 9, 1789. She died in 1840.

Thomas Goddard was known in the family as "Uncle Tommy." Albert Goddard remembers his grandfather well. So does Mr. T. T. Pitman, a great-grandson, who writes: "I remember him perfectly. In fact, we were chums. He was an erect, fine-looking man, over six feet tall, and a man of great dignity. It amuses me to hear him called Uncle Tommy, as I sometimes do."

Mrs. Covell now lives in a house on the site of the old home of Thomas Goddard. It stood on the west side of Washington Street, on the northwest corner of Willow Street. The original house was moved and now stands on

by Mr. Hazard's great-grandfather—certainly a pedigreed antique. There is also in this collection a child's high chair made by John Goddard. Mr. Hazard believes that some of Goddard's work was sold to Philadelphia Quakers, but the Pennsylvania Museum has never acquired any such pieces and they must now be very rare.

John Goddard's son Thomas was also a cabinet-maker of renown, and when I first approached this subject I encountered some little confusion as to the two men. This, however, it was not difficult to clear up. John Goddard's business was taken over by two of his sons, one of whom was Thomas, who sustained the family reputation. Many examples of their work exist in Newport. There were other and later Goddards who made furniture in Newport. Today the older generation of Newport residents remembers Thomas and refers to him as a master craftsman, which he undoubtedly was, though it is evident that his father was superior and made the finest Goddard pieces. Thomas must have had a number of years of instruction under his father, and very likely assisted him in making those finer things. The evidence

Second Street. The addition of dormers and a front porch has robbed it of much of its look of antiquity. I have conflicting reports as to the location of Thomas Goddard's workshop. One is to the effect that it stood apart, in the rear of the house, nearer the water, and that it, like the house, was moved and is now somewhere in the city, converted into a small dwelling. Mrs. Covell says that the workshop was in a wing of the building and was later used as a boat-builders' shop and club. There was a famous well, within twenty feet of tidewater, known as "Tommy Goddard's well," which is used by the Covells to this day, the water being pumped into the house for drinking purposes.

It is probable that Thomas Goddard retired from business soon after 1840. As has been stated, he died in 1858. Mrs. Covell owns an old obituary notice from the *Newport Mercury*, which speaks of him as a man of charity and good works. He was active in public affairs and for many years was health officer of the port.

If Thomas Goddard made no block-fronts, he was the author of much interesting furniture. He appears to have specialized in chairs and tables. He made rectangular tables with brackets at the intersection of legs and top. His chairs were inclined to be a bit ornate. Authentic examples are of the Chippendale and Sheraton types, with later American variations. He made tripod stands of the popular sort and scrutoires based on the earlier English type, with bracket feet.

The work of these two men, John and Thomas Goddard, so far overshadowed that of their contemporaries that I have not attempted to make extensive inquiries concerning the latter. Mr. Harold W. Ostby, of Providence, informs me that he has been able to learn the name of only one, Rawson, who worked about 1800 and whose pieces were mostly veneered mahogany. Nor have I inquired about the other cabinet-making Goddards, having learned merely that John, Jr., brother of Thomas, was a coffin-maker of considerable skill.

It is my hope that the foregoing facts, gathered through a winter of investigation, may stimulate other collectors and students of Americana to examine still farther into the origin of the block-front form and the work of John Goddard, who was, it seems to me, with the possible exception of Duncan Phyfe, the most noteworthy and successful of our early American cabinet-makers.



Mr. Pitman
MIRROR AND TABLE (Thomas Goddard)

The mirror is of the mid-eighteenth-century type. The table shows the influence of Sheraton design. An interesting change of style in the work of the same cabinet-maker.



LITTLE KNOWN MASTERPIECES

V. CORNER CUPBOARD

From Barrows House in Middleboro, Mass., built in 1700, now Mrs. Dexter's property. Height, 6 feet 10 inches. Material: pine; back constructed of lath and plaster.

*Owned by Mrs. Mary F. Dexter
Mattapoisett, Mass.*

LITTLE KNOWN MASTERPIECES

V. Corner Cupboard

LUKE VINCENT LOCKWOOD, in his book, *Colonial Furniture in America*, states that cupboards were in use for generations before the arrival of the Pilgrims in America. A board or shelf for holding drinking cups gradually developed into a movable article of furniture, and subsequently, in days of wall panelling, into a wall cupboard, variously known as a "beaufatt," "beaufat" or "beaufet." This type, we are told, flourished from about 1720 to 1750. Some writers set the beginning date slightly earlier.

Both Lockwood and Wallace Nutting, the latter in *Furniture of the Pilgrim Century*, present numerous illustrations of "beaufatts" or built-in cupboards, the majority of them distinctly Georgian in style and pointing to an origin nearer to the close than to the beginning of the second quarter of the eighteenth century.

The Lockwood examples are mainly from Rhode Island and Connecticut. In all depicted the upper part of the cupboard is closed with one or two doors, usually glazed; the lower part, with one or two wood-panelled doors. These Rhode Island and Connecticut examples, further, display a great fondness for the use of the shell in the semi-domical top of the cupboard niche. This motif, however, is not confined to pieces from the two states mentioned. Worcester and Boston both possess fine cupboards which display elaborate shell decoration. It is to be observed, however, that the Massachusetts type is, not infrequently, open at the top, though the lower part is closed with a door, or doors, as is the case in Connecticut.

The cupboard here illustrated thus takes its place quite normally as a Massachusetts type, for there is no indication, in so far as may be judged from the photograph, of provision for an upper door, or doors. The exact dating of the piece, however, offers some difficulties. It originally stood in the old Fort House in Middleboro, Mass. Half a century ago, when this ancient building was demolished, the cupboard was removed to another venerable dwelling, the Barrows House, where it remained until the death of Sarah Barrows, last member of her branch of the family. It then came into the hands of the present owner.

There is no good reason for believing that the cupboard is necessarily as old as either of the houses of which it was, successively, a part. The design might pass for Georgian; yet it is clearly differentiated from ordinary types. For one thing, the fluting of the pilasters does not terminate in half rounds at the top or at the bottom, but is, apparently, cut off by a super-imposed moulding at the top, and by a plinth at the bottom. This crude method of allowing chan-

nelling to butt against a member at right angles to it smacks of mid-seventeenth-century practice.

The springing of the arch moulding from the pilaster caps, and from a position so out of balance, is another unusual feature. Ordinarily in such pieces as this, where pilasters occur, they rise to an entablature and serve as a frame to the arch and its supports, which are frequently—though not invariably—constituted of a continuous moulding extending from the floor line.

The arch moulding itself defies placement in Georgian categories. Evidently hand drawn, its large half round element is curiously reminiscent of late Gothic forms,—or Jacobean, if one prefers the term.

In short, if we are to discover elements similar to those employed in this cupboard, we shall have to abandon Georgian examples, and turn back to mid-seventeenth century designs in carved oak chests and in the backs of wainscot chairs. In these we shall find similar arches springing from the inner edge of pilaster caps, similar arch mouldings broken by similar heavy key blocks, and similar crudely completed channellings. Indeed, we have but to think away the niche of this cupboard to have a very close approximation of a mid-seventeenth century oak chest panel many times enlarged.

That fact does not place this cupboard in the seventeenth century, however. But it gives good reason for believing that it is one of the very earliest of eighteenth-century examples, and that its builder based his design partly on hearsay, but more specifically upon study of an oaken chest or chair, whose elements of decoration he bodily lifted for the greater glory of a pine "beaufatt."

The alternative judgment appears to lie in ascribing this cupboard to that quarter of the nineteenth century in which occurred a confusion of mouldings analogous to that which characterizes the transition from the Gothic period to the Renaissance. In such case, however, the arch moulding would normally be supported by brackets and not by pilasters. Yet this doubtful alternative must be offered in deference to the fact that these notes are based on a study of a photograph and not of the original piece. The present door and its Empire knob have, unquestionably, been brought together and attached to the cupboard within recent years.

It would be well to know whether in Middleboro, or the surrounding towns, are other cupboards similar to this one; and, if so, what is their history and, hence, what is the reason for their extremely interesting peculiarities of style.

Lace and Its Development

I. *The Beginnings*

By WILLIAM MATHEWSON MILLIKEN

THREE is probably no single element in the feminine costume which excites more interest and which adds more to the total effectiveness of a gown than does lace. At the same time, there is no element about which less is commonly known. This is an unfortunate fact, for the origin and development of lace constitute a veritable romance. From humble beginnings this alluring fabric quickly reached such an importance that sumptuary laws were passed governing its use—laws which, no doubt, were evaded by the fashionable world of the time, just as all restrictions upon personal liberty are bound to be evaded.

What, however, is lace? And what is the explanation of the rise and decadence of the art of its making?

Lace, according to Webster, is an "openwork fabric of fine threads of linen, silk, cotton, etc., made with a needle, bobbins, or machinery, and usually figured; a delicate tissue of thread much worn as an ornament of dress." This is as true of antique lace as it is of modern, with these important exceptions: the early lace was made with linen thread, occasionally with metallic and silken thread; never with cotton. Cotton thread and the machine-made lace, invented about 1810, mark the inevitable decadence of the craft of lace-making in the nineteenth century.

Two techniques, then, *needle* and *bobbin*, govern the making of antique lace and, it may be added, govern the making of all good lace that is produced today. Point or needlepoint lace, as the name would lead us to expect, is made literally with an ordinary needle. Bobbin lace is

made with bobbins upon a lace pillow (Fig. 1), the bobbins or spools which hold the thread being woven in and out to form the design.

This bald recital of facts will not prove helpful unless the characteristics of the two techniques are more fully understood. Fortunately, the differences when pointed out are usually recognizable at first glance, and are particularly clear upon close examination, with a magnifying glass, of various portions of the fabric. In needlepoint the solid portions of the lace are made of rows of looped buttonhole stitches, the "brides," or connecting bars between the various elements of the design, being composed of threads whipped over by means of this same stitch. These "brides" may be decorated, as well, with "picots." When a net ground is used, it is formed merely by a looser looping of the threads. Bobbin technique is fundamentally different. In solid sections it has the effect of woven cloth with the threads crossing at right angles; and in the "brides" the threads are twisted or plaited.

Here, then, lies the distinction: *bobbin lace is woven, plaited, or twisted; needlepoint is made throughout with looped buttonhole stitches.* This can be seen clearly in the enlarged example of Reticella reproduced and in the piece of bobbin lace placed by it for contrast (Figs. 2 and 3). Usually the techniques are used separately, but occasionally they are combined in the same piece.

Very little is known of the early history of lace. An attempt has been made to class certain nets and frayed edges of Coptic origin, second to seventh century A.D., as the earliest known examples, but these pieces are not lace in the modern sense. Apparently lace evolved during the late fifteenth century. Before that time, to be sure, needle-work is often mentioned in the old chronicles and inventories of the time, but it is really embroidery, not lace. Some lovely ecclesiastical examples of this type have come down to modern times, among them precious examples of *Opus Anglicanum*. The famous Bayeux tapestry, which tells the story of the conquest of Britain by William the Conqueror, is not a tapestry in reality, but the needlework of Queen Matilda and her ladies, probably made between 1066 and the year of her death 1087. Preserved in the Bayeux Museum, it is the most precious single example of ancient embroidery; but lace, properly so called, was still to come.

Fashion, ever at the bottom of changes and modifications of costume, played its usual part. As the fifteenth century passed, washable body linen came into general use, and with it came the demand for some adornment of the plain linen surfaces, if they were to hold their place in the rich ensemble of velvets and satins employed in the modes of the day. With the decoration of body linen, a further enrichment of towels, cloths, and other household linens was felt necessary. Solid embroidery in metallic and colored silk—not being washable—gave way to solid embroidery



Fig. 1—LACE PILLOW WITH BOBBINS

Metropolitan Museum

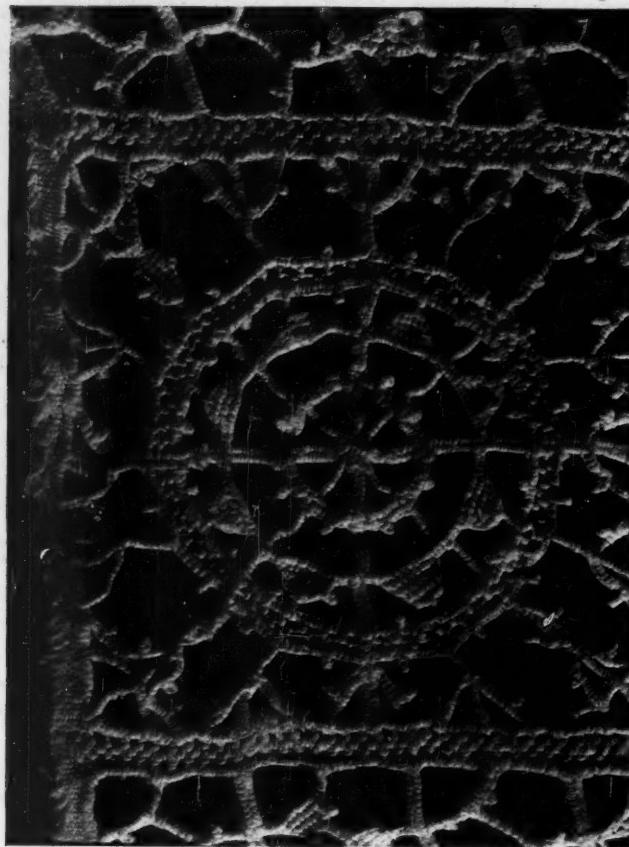


Fig. 2 — RETICELLA, OR NEEDLEPOINT LACE Cleveland Museum
Italian sixteenth century. Note buttonhole stitches and narrow edging of original linen.

in linen thread, usually white on white. Beautiful stitches were used, stitches called by names as beautiful as the finished result,—*punto reale*, or satin stitch; *punto riccio*, or curl stitch,—names so extremely descriptive that the various results can be recognized in the illustrated examples of cutwork. The worker achieved veritable miracles in these adaptations of the long-developed embroidery technique.

At some time in the course of decorating a piece of linen with embroidery, an enterprising worker lightened the effect of solid embroidery by drawing a few threads of the material apart from each other and sewing them over with a needle. The result was Drawnwork, and what seems to the worker of today one of the simplest of effects was, no doubt, hailed as a modification of technique with no sense of its far-reaching effect. However, the new fashion spread, not with such amazing celerity as results from modern means of communication, but from worker to worker through the years. Interesting patterns were worked out, very often with fantastic animals and purely decorative motives. The piece illustrated (Fig. 4) shows the technique clearly.

Again, it was found, at some later time, that threads could be cut out of the linen, and that the holes so made could be filled with more or less elaborate needlepoint stitches dependent upon transverse threads left in the cutting. This was Cutwork, and with Cutwork lace had really started upon its long evolution. Drawnwork had

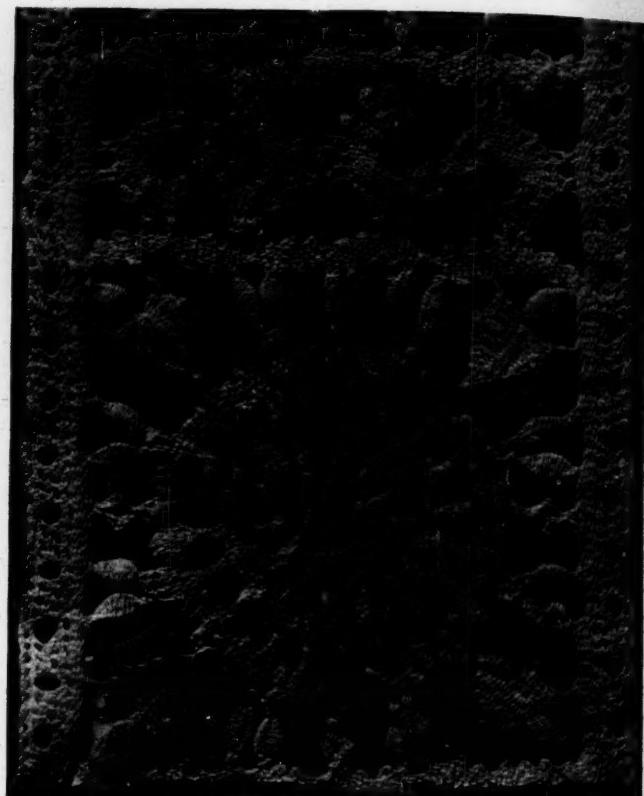


Fig. 3 — BOBBIN LACE Cleveland Museum
Italian sixteenth century. Note woven, plaited or twisted technique as compared with Fig. 2.

supplied the entering wedge. But the worker, having found the fascination of Solid Embroidery, Drawnwork, and Cutwork, was well content to accept them as fully perfected types; and, while the evolution of lace continued and other variations came into being, the popularity of the earlier types was in no wise diminished. They have continued to be used by feminine workers ever since. Discovery merely enlarged the realm of production and the means to its attainment.

Let us follow the evolution. The embroiderer, having found the beauty of his decorative scheme enhanced by cutting threads so as to give lightness, was, naturally, tempted to carry his experiment yet further, cutting and removing more and more threads until the openings of the Cutwork began to take the predominant place and the basic linen tended altogether to disappear. Carrying this process to its extreme limit would finally reduce the cloth to a series of holes, leaving only a rectangular framework of linen (Fig. 2). That is what actually occurred. The worker cut and cut away, and whipped the saved threads over and over with a buttonhole stitch to keep them firm. The result was, naturally, a rectangular net of the transverse and longitudinal threads of the linen. This was used as a basis for needlepoint design, and the finished work was called *Reticella* from an Italian word, "rete," meaning a net. To use the most exact terminology, the technique should be called *Cutwork* when it forms a decoration in the linen, and *Reticella* when the linen has disappeared and only the network is left. The term *Reticella* is, how-

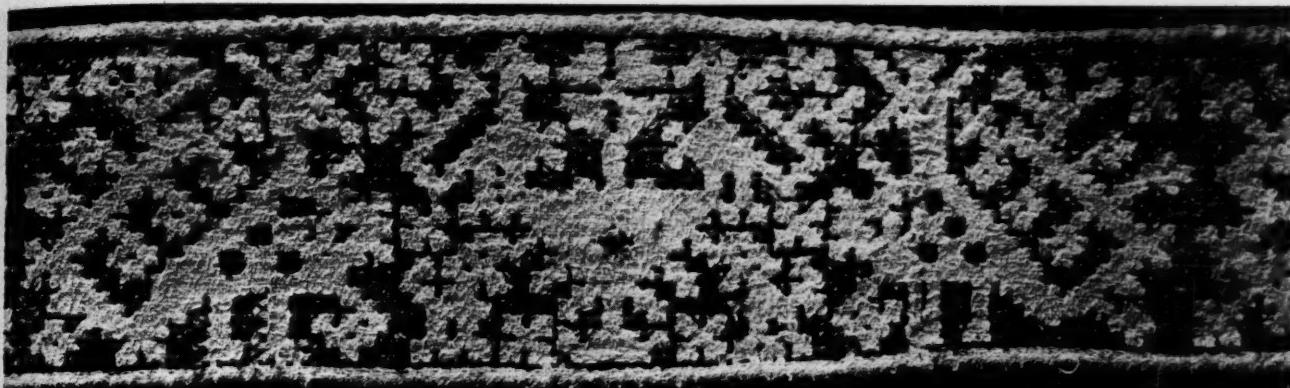


Fig. 4 — BAND OF DRAWNWORK

Italian sixteenth to seventeenth century. Threads drawn aside and stitched over with brown silk to form desired pattern.

Cleveland Museum

ever, loosely applied to many examples where Cutwork takes a predominant place in the design.

The illustration of the magnificent sixteenth-century Italian cloth (Fig. 5) in the Cleveland Museum's collection shows Cutwork at its best, with beautiful embroidery in curl and satin stitch. The technique, with the rectangular openings arranged to form the desired pattern, is particularly clear. Another plate (Fig. 6) shows this type of lace in simpler form, the design being formed of squares embroidered in curl stitch alternating with squares filled with a network of needlepoint stitches. Another fragment (Fig. 7) shows a superb piece of Cutwork in which the ordinary procedure is reversed. Instead of the pattern being made by the Cutwork openings, the pattern is saved in the linen, the background cut away to accentuate it, and filled with needle stitches. The linen is wonderfully embroidered in satin stitch. Finally, the section of a table-cloth (Fig. 8) shows alternate squares of Cutwork and Buratto, or Darned Netting. Here the principle of Cutwork, as a decoration in the linen, is again vividly brought out.

Another type of point lace of early origin was this *Buratto*, or Darned Netting, the ancestor of modern *Filet*.

Squares of this are alternated with Cutwork in the cloth just mentioned (Fig. 8). For *Buratto* lace, a net was made by knotting or twisting, and the patterns were worked in with a darning or, so-called, linen stitch. This lace had an amazing popularity from the sixteenth century on, and is one of the few really popular varieties of lace made today. *Buratto* was comparatively easy to make and offered fine decorative effect with a minimum of effort. Two charming figured patterns in linen stitch (Fig. 9) well illustrate this.

Whether or not bobbin lace is later than point lace in development it is difficult to say. Apparently point lace, at first, was far more popular, for the bobbin worker strove to copy, in his technique, the patterns already made popular by the needle worker. Adapted designs based on Cutwork and Reticella (Fig. 3) mark early bobbin work. Later, bobbin workers evolved patterns peculiar to their own technique.

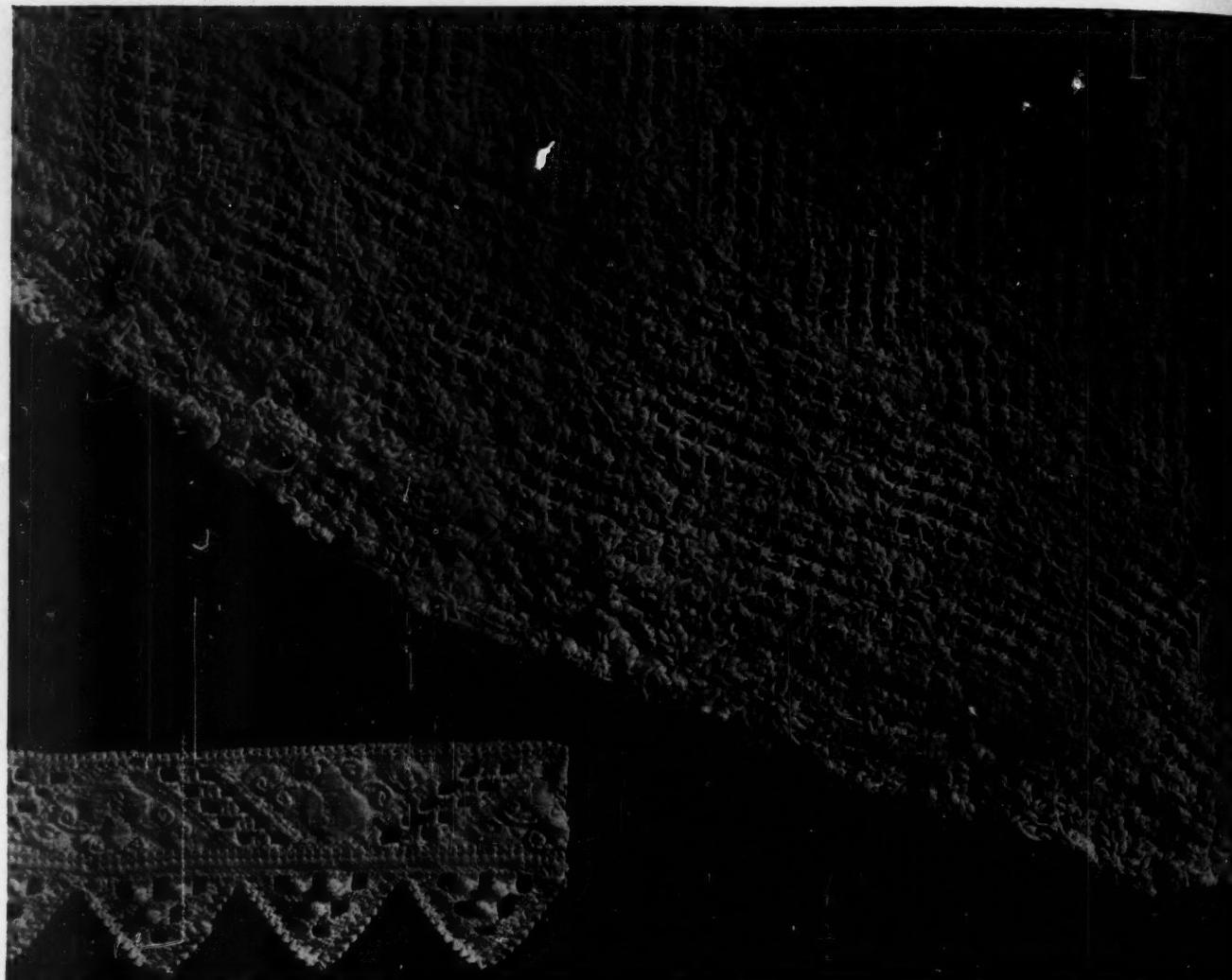
The evolution of lace in costume, as already noted, began toward the end of the fifteenth century, but the ordinary portrait or religious picture of the time shows scarcely a trace of its use. If you compare a typical late fifteenth-century costume, as in *The Portrait of a Lady*



Fig. 5 — TABLECLOTH OF CUTWORK

Venetian sixteenth century. Embroidered in curl and satin stitch.

Cleveland Museum



*Fig. 6—FRAGMENTS OF CUTWORK
Italian sixteenth century. Embroidered in curl stitch.*

Cleveland Museum

(Fig. 10), in the Poldi-Pezzoli Museum in Milan, attributed to Piero della Francesca, who died in 1492, with a portrait of the early seventeenth century (Fig. 11), the emphasis is sure. In the first picture, hesitating use of a narrow braided trimming of metallic or silken thread and a narrow embroidered linen edging, perhaps of Drawn-work, is contrasted with the lavish use of lace in the later portrait.

Actual documents indicating the ever-increasing importance of lace in the early sixteenth century are few, but Ricci* publishes a law of "1532, 7th December" regulating the use of thread embroidery. More definite conclusions may be reached by a study of the pattern books, conclusions, further, which have a definite basis of date. Ricci states that "The Venetian dialect was adopted as the official language of lace-making; the printers, authors, and designers were all Venetian, and of the one hundred and forty famous manuals which appeared between 1525 and the close of the century, in Germany, France, and Italy, nearly one hundred were printed in Venice."

**Old Italian Lace*, by Eliza Ricci. Philadelphia: J. B. Lippincott Company, 1913.

Lace was, to a certain extent, tentatively developing at the beginning of the sixteenth century. Then it suddenly burst into amazing popularity within a period of forty years. The number of manuals printed in Italy, the fact that the earliest were Italian, and the markedly Italian character of the designs of early lace all seem to substantiate the belief that lace originated in Italy. Italy was then the master of the world in all arts; and France and Flanders—particularly in the early sixteenth century—drew their inspiration from her. Just as Paris today is the style centre of the world, so at that time Italy—and in the middle of the sixteenth century the city of Venice—was the leader of fashion.

The magnificence of the Venetian world, its wealth and extravagance, made it particularly fitted to play the part. Venice alone lived to enjoy the full development of the High Renaissance when the rest of Italy felt the ruthless hand of Spain. Historic records show us Venice proud in the possession of wealth and rejoicing in the possession of great material prosperity. Lace making became the fashion, and the great ladies of the day were not too proud to work upon splendid fabrics with their own fingers. Pattern



Fig. 7 — FRAGMENT OF CUTWORK

Cleveland Museum

Italian sixteenth century. Design cut out in the linen. Compare with Fig. 6.



Fig. 9 — FRAGMENTS OF BURATTO

Cleveland Museum

Italian sixteenth to seventeenth century. The ancestor of modern filet. This lace, which enjoyed a great popularity in the sixteenth century, is one of the few really popular varieties made today. This may be due to the great number of decorative uses which it may serve.



Fig. 8 — TABLECLOTH

Loaned to Cleveland Museum

Venetian sixteenth century. Alternate squares of cutwork and Buratto; bobbin edging.

books were dedicated to them, with many a delightful title, *La vera perfezione del disegno per punti e recami; I singolari e nuovi disegni per lavori di Biancheria*; and the *Nuova Invenzione*.

So much for the beginnings. This article has carried the development of lace from *Embroidery* through *Drawnwork* to *Cutwork*. The further development of *Reticella* from *Cutwork* has been barely indicated. In further articles, the story of *Reticella* will be more fully told and the evolution of pattern and technique, which culminated in the technical marvels of the Venetian Point of the seventeenth century, will be carefully described. Later Italian lace, French and Flemish lace will also be treated at greater length in succeeding chapters.

The intention of these chapters thus becomes evident. It is to offer to the would-be student of lace the elementary foundation upon which to build a structure, first of knowledge, and second, of appreciation. This latter, to be genuine, must be the outgrowth of a clear understanding of the techniques which were utilized in lace-making, the manner in which they were evolved, and the names by which they were, and are, commonly known.

The art of lace-making, like modern manifestations of the other arts familiar to the present day, had its beginning, as already observed, in Italy. Thence it was carried to the other countries of Europe, moving with the spread of the new culture, not with such annihilating



Poldi-Pezzoli Museum, Milan
Fig. 10 — PORTRAIT OF A LADY, by Piero della Francesca (1420-1492)
Typical late fifteenth-century costume. Braided trimming and narrow edging.



Pinacoteca, Munich
Fig. 11 — DUCHESS OF CROY, by Anthony Van Dyck (1599-1641)

This picture illustrates the important part played by lace in the costume of the seventeenth century.

swiftness as to destroy the native styles and methods of invaded localities, but, rather, accepting an adoption, which became slowly effective and thus wrought changes in the foreign mode such that, save in origin, it ceased in time to be foreign and became, in France, obviously French; in Flanders, obviously Flemish.

Yet the characteristics which identify not merely the fabric of lace, but its nationality,—perhaps even the district of its provenance,—are not susceptible either to such accurate verbal description or to such clear illustration as will offer satisfactory substitute for an examination,—and a careful one at that,—of examples of the lace itself.

Fortunately this may be accomplished without great difficulty. Lace is one of those handicrafts which have long enjoyed honor in the category of the fine arts. Hence there are few museums which have not accorded to lace a liberal portion of exhibition rooms, together with adequate provision for close and accurate observation of the specimens displayed.

The illustrations accompanying the present article are all drawn from the collections,—permanent and loan,—of the Cleveland Museum of Fine Arts. As this series progresses, however, some illustrations will be drawn from other sources, both public and private; and, what is more important for the student, reference to available collections will be made, and lists of reference works will be cited.

Dear brother Hervey & our dear Mrs. Farwell expects to call at New-Hampshire
on his way home from Boston and Portsmouth I could not content my self
without writing a few lines just to inform you that we are all ^{in good} health that we
have a very agreeable winter to attend school and an agreeable Master and
I think I make good proficiency in learning the French with our Hervey
to be instructed by you at least to attend your singing school you can have
no adequate idea how I want to see you & to hear your voice & the very
thoughts of your not coming home till next commensment is distressing
but I hope you will improve the time & advantages indulged you so as
to be very Profitable one thing I must mention which you may
think strange for a person of my years I am now and every
day in mourning on account of the Death of our countries
father friend & benefactor —

Great Washington! I have read so much of his
composition and have heard so much said by our then & father
of the invaluable services which he has rendered his country that
I think every son & daughter of America ought to pay every man
of respect to the memory of such worth and greatness —

It now grows late in the evening and I must bid Dear
Hervey adieu —

Compliments to Mr. Webster
& Nancy Bingham —

To her Brother Hervey Bingham

Temperley Jan'y 1st 1800.

This day I was 10 years old —

PEDIGREED ANTIQUES

Courtesy of Mrs. Monsarrat

VI. What a ten-year-old girl could do by way of letter writing a century and a quarter ago.

For description, see following page.

ANTIQUES, May, 1922

PEDIGREED ANTIQUES

VI. Great Men and the Letter of a Little Girl

ORDINARILY, ANTIQUES considers autograph material outside its domain. But the letter reproduced on the previous page possesses so much of coincidental interest that the temptation to publish it has proved overwhelming.

It comes to ANTIQUES through courtesy of Mrs. Jane G. Monsarrat, of Providence, whose great-grandmother Fanny Bingham indited it to her brother Hervey Bingham, a junior at Dartmouth College, something more than one hundred

and twenty-two years ago. At the time of writing, the young lady was just ten years of age. For a child of her years this letter is, assuredly, a remarkable performance. Some readers may conclude, however, that Fanny was a bit of a prig. Mrs. Monsarrat remarks that she is still remembered by a namesake grand-daughter as very austere and unapproachable.

This is what she says in her letter:

Dear brother Hervey As our Hon'd Parent expects to call at sandborntown on his way home from Boston and Portsmouth I could not content myself without writing a few lines just to inform you that we are all in good health that we have a very agreeable winter to attend school and an agreeable Master and I think I make good proficiency in learning tho I could wish dear Hervey to be instructed by you at least to attend your singing school you can have no adequate Idea how I want to see you & to hear your Bass viol the very thoughts of your not coming home till next commensment is distressing but I hope you will improve the time & advantages indulged you so as to be very Profitable one thing I must mention which you may think strange for a Person of my years I am now and every day in mourning on account of the Death of our Countries father friend & benefactor—

GREAT WASHINGTON! I have read so much of his Composition and have heard so much said by our Hon'd father of the invaluable services which he has rendered his country that I think every son & daughter of America ought to pay every mark of respect to the memory of such worth and greatness—

It now grows late in the evening and I must bid Dear Hervey Adieu—

Compliments to Mr. Webster
Fanny Bingham

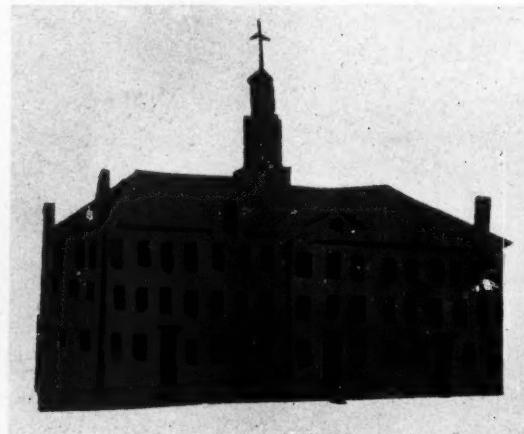
To her Brother Hervey Bingham
Lempster Jany th20 1800
This day I was 10 years old—

By way of additional information, it may be remarked that George Washington died December 14, 1799. Daniel Webster was a member of the class of 1800 at Dartmouth College, and was a close friend of Hervey Bingham, whose class was that of 1801. Webster is said to have been a frequent visitor at the Bingham home.

Hervey Bingham, properly James Hervey Bingham, to whom the letter was addressed, was born in Lempster, April 11, 1781, and died at Washington, March 31, 1859. At the time of his death he was a clerk in the Interior Department. There may be some query as to how young Hervey can have been simultaneously at Dartmouth College and at Sanborntown, which is in quite another part of New Hampshire. While there is no documentary evidence

in the case, it seems reasonable to believe that the lad was helping out his college funds by teaching school during winter term, a form of winter sport which was common to Dartmouth students until a quarter century since.

Oddly enough, while Fanny Bingham's letter was under the editorial eye a package of stencils from the old Montague factory arrived. Among them was that of a hitherto unidentified building, which the above noted eye recognized as a representation of old Dartmouth Hall. That in the days of Bingham and of Webster was virtually all of Dartmouth College. The stencil was in two pieces, for the application of two colors. For what use it was originally destined is beyond imagining—unless in good time to serve, as it now does, as decorative tail-piece to these notes.



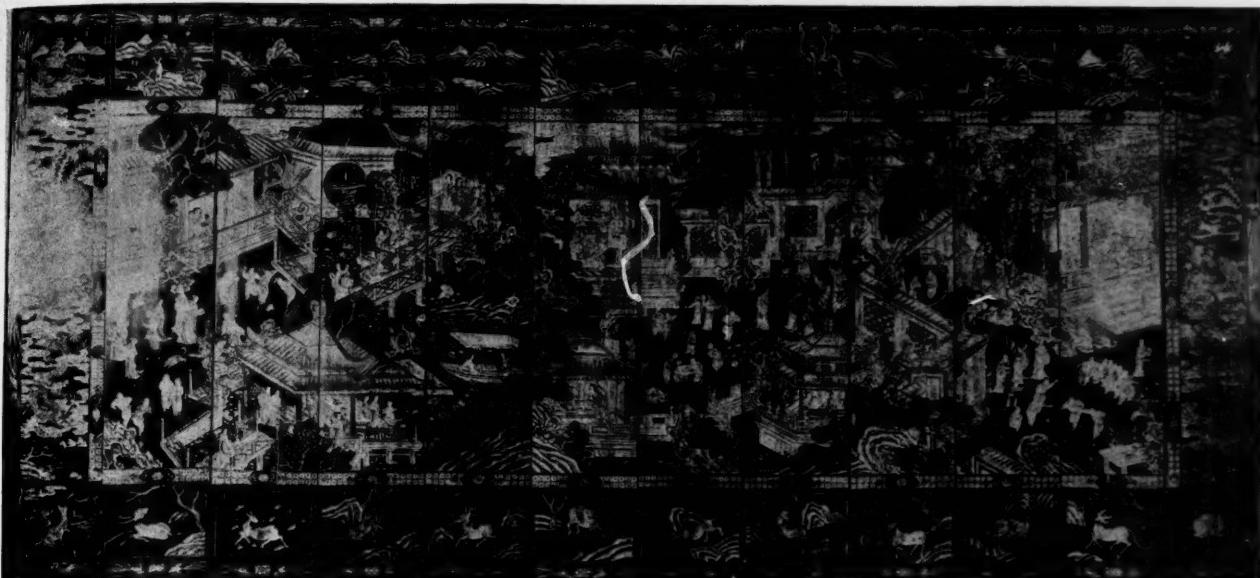


Fig. 1 — COROMANDEL SCREEN (front)

Metropolitan Museum

Chinese Coromandel Screens

By ELIZABETH URQUHART

CHINESE screens are known in their own land as *Feng P'ing*, and a certain lacquered type, which has long attracted the attention of collectors, is known in this country and in Europe as the Coromandel screen.

Coromandel screens were first imported by the old East India companies, who dominated in the Far East during the seventeenth and eighteenth centuries, and who had trading-posts from the Cape to Canton, including the coasts of Malabar and Coromandel. Bringing the treasures of the Orient to Europe, and disputing rights-of-way with one another, they did not always proclaim from the mast-head the sources of their precious cargoes, and for some now long-forgotten reason, these screens became identified in popular imagination with the Coromandel coast. The name has since clung to them.

But whatever their name, they are indisputably and essentially Chinese, differing as widely from Indian screens as the art of China differs from that of India. They are made of lacquered wood, display from four to twelve folds, and stand from five to twelve feet high. Their decoration occurs on both sides and consists of figures and scenes in low relief. The designs are built up with a putty, made of lacquer, tempered and colored with other ingredients. Outlines are incised in this material. The result is an appearance of very subtle modelling. Contrasting boldly with the dark lacquered background, the incised and raised details, painted with colored and gilded lacs, have all the effect of embossed work.

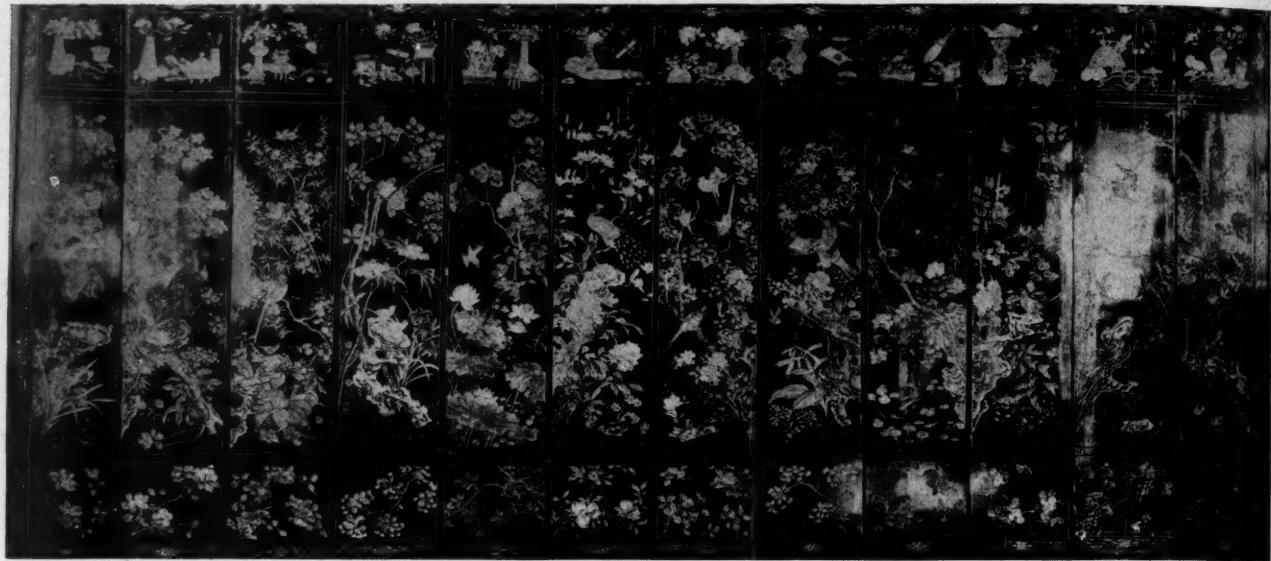
The great beauty of these screens is in their coloring. Soft tones of rose, jade green and old blue, blended with ivory, offer a satisfying harmony of tints, while the purity of design and composition stimulates interest in the scenes depicted on the panels.

The large twelve-fold screens, which stand from eight to ten feet high, are generally birthday screens, and were made for presentation to royalty, or to any distinguished person as a birthday offering. In these examples the panels of lacquered wood are usually decorated with scenes commemorating events in the life of the recipient. Perhaps they represent the joyous occasion itself; or the pictures may reproduce scenes from historic novels, old romances, and sacred legends. In many cases the decorations are copies from the paintings of well-known artists of the Sung and Ming periods. Indeed, screen and porcelain art have preserved for posterity much of the work of these old masters, otherwise lost.

In many of the birthday screens, the composition consists of a background of architectural features: pavilions, gatehouses, with lakes and bridges, and lordly steps leading down to terraces and gardens. Seated somewhere near the centre of the picture will be the Honored One, be it royal personage or some man of rank or official distinction. He will be discovered in a sort of open pavilion, watching the dancers and other entertainers, while his guests advance toward him, passing through the gateways and crossing the gardens by means of terraces and bridges.

On the reverse side of such a screen, or along the lower border, will occur the emblems of the twelve months, in either fauna or flora. As the former vary in different parts of China, and as the latter do not conform to any known type, these emblems are not always easily identified by the uninitiated. On both the narrow and the broad borders surrounding the picture, will be found a variety of designs in fruits and flowers, symbolic motifs, archaic dragons, and sometimes the Phœnix,—ancient emblem of royalty.

Sometimes the reverse side of a screen will be decorated

Fig. 2 — COROMANDEL SCREEN (*reverse of Fig. 1*)

Metropolitan Museum

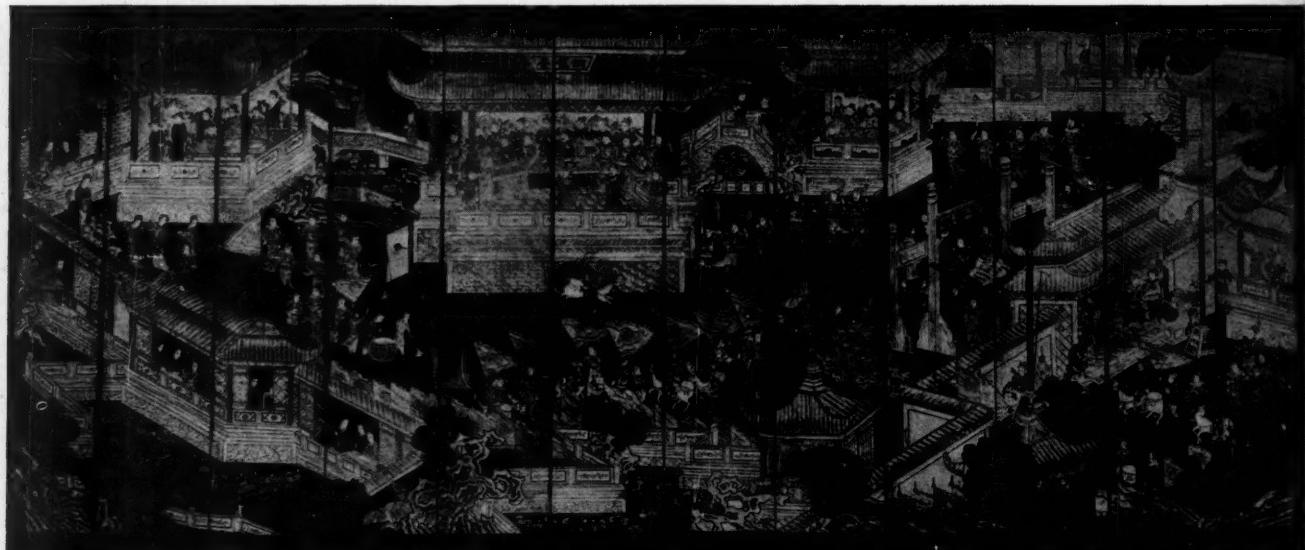
with inscriptions in the elaborately decorative Chinese writing, setting forth the virtues and the claims to distinction—be they birth, official position—or even venerated age—of the Honored One to whom the gift is made. Nor are the names of the friends and admirers who presented the gift omitted from the narrative.

This country happily possesses a number of Coromandel screens, which are to be seen in museums and in private collections as well. Most of them are of undoubted antiquity, some so old as to be beyond safe repair, and only available for wall-hangings or panelings. Others, however, are frankly modern reproductions, skillfully done and difficult to detect. While all are of practically the same construction, some are of finer finish and more delicate coloring and workmanship than others. The University Museum in Philadelphia has one of the finest examples of a Coromandel screen of the Ming period (1368-1634) ever brought overseas; it is a twelve fold birthday screen,

probably made for an empress, as it bears the Phoenix emblem.

From this screen (Figs. 4 and 5) appear the two panels here reproduced. The royal Birthday Lady appears in both of them. In one (Fig. 4) she is being carried through her gardens in a canopied chair, and in the other (Fig. 5) she is seated in a courtyard, under an overhanging tree. Some of her attendants hold long-handled banner fans above her; others advance with offerings and refreshments. She watches two gracefully posing dancing girls, with their draperies fluttering about them. Before her, bend two adorable children, no doubt wishing her long life and untold happiness.

In this, as in so many other such screens, we catch glimpses of Oriental life in a bygone age. We see lovely court ladies wandering through gardens, or seated on rugs, some playing the ancient equivalent of "jackstones"; some indulging in Chinese calendar chess; some at their

Fig. 3 — COROMANDEL SCREEN (*front*)

Field Museum, Chicago



Figs. 4 and 5—COROMANDEL SCREEN (*Detail of two panels*)



University Museum, Philadelphia

Fig. 6—COROMANDEL SCREEN (*reverse of Fig. 3*)

Field Museum, Chicago

toilette; others again performing upon strange musical instruments, while yet others read ancient manuscripts, as their attendants serve the inevitable tea. We discover, too, the presence of gentle, antlered deer and of storks, both Taoist emblems of good fortune.

At the time of the Panama Pacific Exposition, a number of valuable Coromandel screens were consigned to San Francisco, to be sold for the benefit of the Zi-Ka-Wei Catholic Orphanage in China. Two of these screens, one of which is reproduced here (Figs. 3 and 6), were purchased by Mrs. Marshall Field for the Field Museum in Chicago.

Another, also reproduced, was purchased by Mr. V. Everit Macy and presented to the Metropolitan Museum. This last is a fine example of a birthday screen—the animal emblems of the months occurring on the lower border, while the floral emblems appear on the reverse side (Figs. 1 and 2).

Among the smaller screens was a very interesting eight-fold example, representing the Four Pleasures of an educated Chinese: music, writing, chess, and painting—all pictorially represented.

Another one, made by T'ang Pe-Hu, a famous lacquer artist of the fifteenth century, was designed in memory of the artist's victory in a competitive examination in 1498. He celebrated the event by marrying nine of the most

beautiful women of Nanking, and the screen shows them in their new home, dwelling together in miraculous peace and amity.

Some Coromandel screens belong to the period of the Ming Dynasty (1368–1634), when Chinese art, abandoning the simplicity and beauty reached in the preceding dynasties, was beginning to give way to complicated and elaborate decoration. While the painter, Liu Liang, was an artist of the first rank, and he and others like him preserved in their work all the traditions of a more classical period, Kiu Ying is more typical of the decadent tendency of the Ming Period, with his brilliant scenes from court life—notably his painting: "Springtime in the Palace of the Han," now in the British Museum.

However the later painters may have departed from the canons of an earlier art, their work is still of great beauty and interest. Their products were already antique when, in the eighteenth century, they became, by some odd fortune, part of the general cargo of trading ships that sailed into strange harbours, and trailed along coasts whose names rippled as softly on the ear as sunset tides on sandy Indian beaches. These were the names that sung themselves into the imaginations of men, and, like "Coromandel," clung to the objects of exotic beauty that they brought home with them from the mysterious East.



BRASS CANDLESTICKS (*eighteenth century English*)

The patterns of these are quite similar to those which occur in solid silver and in Sheffield ware.

The Author

Antiques Abroad

The World Pours Its Treasures Into the Lap of England

By AUTOLYCOΣ

THE month of March opened with a pageant in London, which attracted Americans here from Paris and elsewhere. The setting of the wedding of Princess Mary in Westminster Abbey was gorgeous with colour and reminiscent of older historical splendours when there were knights and when knights were bold. In the midst of his green plot, facing the gray old Abbey, Abraham Lincoln sat statuesque and grim-visaged, a silent monument from overseas. The marriage festivities found a reverberating echo in the collecting world, especially as a great number of the wedding presents were pieces of antique furniture, old silver, or old china.

* * *

Dr. Rosenbach has come and gone. At the Britwell Library Sale in London he spent £70,000. Together with other purchases in London, he is credited with having spent £165,000 here, in addition to some £35,000 in Paris, on rare manuscripts and books, including magnificent illustrated editions of eighteenth-century French authors. It is little to be wondered at, therefore, that suggestions are being seriously put forward that a tax should be levied on works of art leaving England for abroad. But the last has not been said of American buying in England. There are three thousand curio shops in London alone. And Americans here,—or those who know their way around,—are beginning to wander into Mr. Steevens' auction rooms in King Street Covent Garden. The place is like a page out of the *Arabian Nights*; or certainly might have been portrayed by Balzac in his first chapter of *Le Peau de Chagrin*.

* * *

High prices were obtained for etchings by Méryon, the great French master, who died in a madhouse and only achieved fame after his death, and by Whistler, whose life was one triumphant tilting at Philistinism. He had a bad

fall once in spite of his biting and witty tongue. Lady Meux, the brewer's wife, had been annoyed at something he had said while she was sitting to him for her portrait. "See here, Jimmy Whistler!" she exclaimed, "you keep a civil tongue in that head of yours, or I will have someone to finish those portraits you have made of me," with accent on the word "finish." Whistler, for once, was dumbfounded.

His etchings, "Little Venice," signed with the butterfly, brought £300; "The Traghetto," the fifth state, £265. "Two Doorways," one a trial proof, brought £128, and another, a finished etching signed with the butterfly, £205, and his "Long Lagoon" realized £245. Méryon came to the fore with his "L'Abside de Notre Dame," fourth state, £120; "Le Pont Neuf," fifth state, £112, and "La Tour L'Horloge," second state, £72.

Prices for authentic examples of well-known masters' drawings cannot be said to be diminishing. Recently three studies of a negro's head, in black and red chalk, by Watteau, brought £3,200 at Messrs. Sotheby's Auction Rooms in London. It was only some 9 inches by 10 inches in size. A drawing by Albrecht Dürer, "Study of a Dead Duck," in body colour and water colour, 9 inches by 5 inches, brought £2,100 at the same sale.

* * *

That old English silver is often worth more than its weight in gold has, of late, frequently been proved. A George I coffee-pot by Paul Lamerie, 1723, sold at 210 shillings per ounce, or a total of £280; a George I tea kettle by Ambrose Stevenson, 1717, sold at 150 shillings per ounce, or a total of £683; a Cromwellian porringer, 1657, at 330 shillings per ounce, fetched £358; and a diminutive set of Queen Anne trencher salt-cellars by William Fleming, 1713, went at 250 shillings per ounce, and reached £50. It must be remembered that the London



A LAC CABINET Mr. W. G. Honey
Eighteenth century Chinese, mounted
on Chippendale mahogany stand.

hall-marks, makers' marks, and date letters are chronicled for over four hundred years. A row of these tiny symbols may indicate a date when Raleigh was founding Virginia. Naturally with such authenticity and protected by stringent laws against tampering with or fraudulently adding marks, under severe penalties, English silver holds the highest place in the world as to guaranteed and legalized genuineness. It is, therefore, a sound investment, as it is bound to rise in value.

* * *

Just now a fad has set in for collecting old brass candlesticks. The three illustrated were from farmhouses in the west of England and are late eighteenth century. They bear a family likeness in design to silver chamber candlesticks, and they were produced as imitative objects for the use of farmers and others, in lieu of the more expensive silver and silver-plated possessions of squires and wealthier folk.

* * *

Lac furniture is still being sought, high and low. A good many Dutch imitations are coming into the London market for shipment to America, and Japanese spurious corruptions and copies of finer Chinese work are ever present in London. But in true lac furniture there is a fine tone acquirable only by lengthy stay in a damp climate such as England. The varnish in old examples has lost the hardness and brilliance so apparent in newer examples; nor has it the treacly appearance which the "faker" adds to impart an aspect of mellow age. Genuine eighteenth-century mahogany stands, in Chippendale style, were made to support fine lac boxes coming from the East through the medium of the East India Company in the days of Warren Hastings and Clive. They support these wonderful lac chests, whose doors open on finely wrought metal hinges, to display rows of tiny drawers.

* * *

At the present time, not only are rare Thibetan curios coming out of that newly opened kingdom to the west—temple ornaments and bells, and curious metal imple-

ments,—but Corean art is being exploited by the Japanese. These things, together with products of French Cochin China and Anam, make many objects of curious and intricate workmanship offered for sale here. And they confound collectors who try to unravel the symbolism of their decoration or to determine their exact use.

* * *

In out-of-the-way European fields there is much that was once intensely national which, perchance, by stress of circumstances has become scattered—Serbian needlework, Bulgarian pottery, and Slav designs in metal, as far removed from the fashioning of the precious metals as is the style of the architecture of the Alhambra from that of Notre Dame of Paris. Some Rumanian furniture claims attention. A fine commode has a coarse but vigorous and handsome inlay of various coloured woods giving an effect curiously oriental, not unlike a Japanese coloured wood block in its balanced irregularity of design. But in the Rumanian piece western convention is followed in the handling of ornament at the ends. It is an exceptional piece, and displays both novelty and breadth of treatment.

* * *

One of the greatest auctions of art treasures ever held is the seven days' sale at Christies of the Burdett-Coutts collection. There are many pictures by Sir Joshua Reynolds, Gainsborough, Raeburn, Greuze, and Holbein, and other old masters. Four portraits of Shakespeare are certain to provoke endless discussion. Of furniture, lace, old silver, and porcelain there are examples that mean record prices. The great collection of Sèvres porcelain is one of the finest known. The sale is so great an event that we shall presently have more to say of it.



RUMANIAN COMMODE

Inlaid with marquetry in colored woods. Top of marble. The ornaments on this top are French.

SIXTEENTH CENTURY TAPESTRY (*Flemish*)

King Antipas and Herodias receive rich gifts. One of a series of three fine examples from the Henry Symons sale. Now in Boston.

The Home Market

A Bit of Argument and Several Bits of Tapestry

By BONDOME

If there is one thing more than another that I should like to avoid it is the turning of this innocent department into a forum of debate. But some of my statements as to the probable date of the three gentlemen from Burslem, whom I introduced last month, have been vigorously challenged, and the said gentlemen so firmly shifted into the eighteenth century instead of the nineteenth where I left them, that I think it best to establish the foundations of my faith for the benefit both of those who might be inclined to trust me too implicitly and of those who might prefer to doubt.

First, as to Enoch Wood, the sculptor and potter. He was born, 1759, died 1840. Although he was a precocious genius, he should have been at the height of his powers after 1800. All of the three busts shown are evidently the product of a mature mind as well as a skilled hand.

A strong case for the Wesley bust as an eighteenth-century piece might be made. Yet it is very far from bearing close resemblance to the bust inscribed by Wood and dated 1781. As for the Washington and Wellington, it is to be observed that England's admiration for George Washington was expressed subsequent to his death, which occurred in 1799. Even apart from stylistic considerations, therefore, it would be a bold writer who would attribute this English-made bust of Washington to a period previous to 1800.

The Duke of Wellington was born in 1769, and was accordingly, just ten years younger than Enoch Wood. His recognition as a general came during the Peninsular campaigns of 1808 and 1809, following which he was created Viscount. He was made Duke in 1814 at the close of England's long period of warfare against France and Spain. It was in the following year 1815 that, at Waterloo, he put an extinguisher on the ambitions of Napoleon. Obviously this Wellington portrait can hardly date earlier than 1809. It more probably belongs to the year 1814. Wellington would then have been forty years old, and, while the bust suggests a younger man, we must perhaps allow something for the artist's licence.

It seems unnecessary to go further in the present instance than to cite dates, omitting any really technical discussion of styles. Some day I shall bring together some sure enough eighteenth century figures which will come near to telling their own story.

* * *

With that matter, temporarily, at any rate, out of the way, I can feel free to illustrate and say a brief word about some exceptionally fine Flemish tapestries that in the Henry Symons sale in New York were wrested from the field by a Boston firm and are now visible within a stone's throw of the State House.

In the sixteenth century, it may be recalled; in the

century previous, and in the century following, Flanders was supreme in the art of tapestry weaving. It was, if I remember rightly, to Flanders that Raphael's cartoons were sent for translation into woven threads, and many another Italian designer made drawings which the Flemings fulfilled for the greater glory of Tuscan and Roman palaces.

Nor was Flanders lacking in adequate designers of her own. To me those masterpieces of weaving which, in their pictorial aspect as well as in their loom technique, are clearly of Flemish origin are more delightful than those which are grandiosely Italian in inspiration.

That is why, in viewing these recent Boston acquisitions, which number twenty-four in all, my prejudiced affection leads me to greater enjoyment of the less valuable ones despite my recognition of the superior quality of the others. The lot are reported to have cost some \$50,000, and as individual examples are, naturally, worth more.

I am showing two of them; one from a series of three illustrating scenes from the romance of *Don Quixote*; the other from a series depicting scenes from an equally fictitious history of Herodias. Though the tale of *Don Quixote* is Spanish, its picturing here is, in spirit and treatment, essentially Flemish, frankly in the *genre* manner of the seventeenth century. The example illustrated depicts the aged Camancho with his new and youthful bride. A gay swain tootles on a bag pipe—or properly a cornemuse—; two charming ladies dance; the while Don Quixote, feather in hat, peers out from behind a group of trees, while Sancho Panza, his squire, sprawls beside the

food that he has stolen from the wedding feast. There is glowing color here, character, humor, and the ever present Flemish love of nature, particularly of flowering plants, represented in all these pieces with charming fidelity.

The Herodias tapestries are earlier, more elaborate, finer and more valuable, and exhibit that interesting admixture of Gothic and Classic taste which characterizes the sixteenth century art of the Low Countries. Of these, as of the *Don Quixote* series, there are three examples. The one illustrated shows Herodias and King Antipas, clad in royal robes and receiving precious gifts. A populous landscape stretches on either side and far into the distance. The curious student will observe here an adaptation of motifs that a century earlier, and, indeed, contemporaneously, were used in pictures of the adoration of the Magi.

Others of this amazingly varied tapestry group are representations of such topics of seventeenth century interest as the Fall of Troy; scenes from the Carthaginian wars, and the judgment of Solomon. All of these, after the manner of their time, are classically grandiose in approach, yet Flemishly intimate and realistic in treatment.

Boston is fortunate in having so many fine tapestries simultaneously on view. For myself, I hope that they may find a purchaser in that city, or at any rate, in New England.

* * *

In the way of new establishments, Elizabeth Doolittle, long associated with Marshall Field and Company in Chicago, announces that she has opened a business of her own in the Drake Hotel, Chicago, Ill.



SEVENTEENTH CENTURY TAPESTRY (Flemish)

A scene from the romantic adventures of Don Quixote. A tapestry in the seventeenth *genre* style of Flanders, though illustrating a Spanish story.

Books—Old and Rare

The Handbills of Yesterday

By GEORGE H. SARGENT

HAD some antiquary of Revolutionary times made a practice of collecting all the handbills which were distributed through the streets, and had his descendants followed his example unto this day, the owner of the resultant "mass of rubbish" would be able to convert it into a substantial fortune. For broadsides, as these sheets of paper, printed on one side only, are called, are now eagerly sought by historical societies and by private collectors. In them lie the materials of history, and whether they dealt with a call to arms, the account of a battle, a popular political meeting, the organization of a fire brigade, the price of commodities, the inauguration of a new stage line; or merely announced that John Jones had opened a store for the dispersal of "W. I. Goods, Rum and Spirits, Salt, Pepper and Canary Wine" none of them today would be passed over as waste paper, by the initiated.

But the fate of the handbill, generally, is soon to find its way to the ash-can or to the gutter. Today printing presses are universal and the amount of ephemeral literature turned out by them is beyond computation, although Sweden has made it compulsory to place, in the Royal Library at Stockholm, a copy of every piece of printing done in that country. In America the seeker for copyright on a book or a piece of music must file two copies of his publication with the Librarian of Congress; but no authority takes account of the vast number of unofficial broadsides which are issued daily, and which, taking those for the last eight years for example, might have great value to the war historian of the next century. Broadsides constitute a class of material which costs little to gather, and which, compared with books, occupies little room. Many of our enterprising historical societies are already at work in this line, and more of them will get busy as they come to appreciate the importance of the broadside.

The origin of the broadside is lost in antiquity. One of the early ones that appeared in the auction room a couple of years ago—and fetched \$510—was *A Note of the Shipping, Men and Provisions sent and provided for Virginia by the Right Honorable Henry Earle of South-hampton, and the Company, and other private Adventurers, in the yeere 1621*, etc. This document was not, strictly speaking, a broadside, for it consisted of four pages. But the single-sheet broadside which carried the news and the text of the Declaration of Independence in 1776 (of which there were various issues in different states) is the most valuable American handbill ever issued; and only two years ago a copy changed owners in the auction room for \$810.

While the historical broadside is naturally the most important, it should not be forgotten that those single sheets which recorded the dying words of some pirate, with crude woodcuts of the scene of execution, may bring fifty dollars. A poem of thirty-two lines, printed within a mourning border, the caption surrounded by a woodcut border of skull, crossbones, pick and shovel, and entitled *A Neigh-*

bou's Tears Sprinkled on the dust of the Amiable Virgin, Mrs. Rebekah Sewall, Who was born December 30, 1704 and dyed suddenly, August 3, 1710, Aetatis 6, is easily worth the \$120 paid for it at auction.

One form of broadside is particularly interesting, not

THE

SISTER YEARS;

BEING THE

CARRIER'S ADDRESS,

TO THE PATRONS

OF THE

SALEM GAZETTE,

FOR THE

FIRST OF JANUARY,

1839.

SALEM.

1839.

A RARE HAWTHORNE ITEM

Strictly speaking, the carrier's address is not a broadside, but it served a similar purpose.

**ADDRESS
OF THE CARRIERS
SAVANNAH GE**

FANNIA L. 1826

A decorative border with a repeating geometric pattern of circles and crosses, enclosing a vertical column of text.

TWO CARRIERS' ADDRESSES (*representing Northern and Southern political views*)
No copies of these early specimens of this form of political literature have ever been sold at auction.

only on account of its antique borders, but because its contents, generally poetical, convey a picture of the events of the time. This is the "Carrier's Address" issued for many years during the last century by the boys who delivered newspapers, and conveying a New Year's greeting. In return for this printed token of esteem the patron served gave whatever emolument his generosity suggested. The modern "newsy" expects his "tip" at Christmas or New Year's, but the custom of conveying the publisher's good wishes along with the paper was a pleasant one, which strengthened the bonds of human brotherhood. These addresses were rarely illustrated, but the typographical borders allowed the printer to display his ingenuity and taste—or the lack of them. Bartholomew Green, the elder, publisher of *The Boston News-Letter* in 1724 issued as "A New Years Gift" Sir Matthew Hale's *The Sum of Religion* from his published works, and recommended that it be framed and kept in sight where its precepts might not be forgotten.

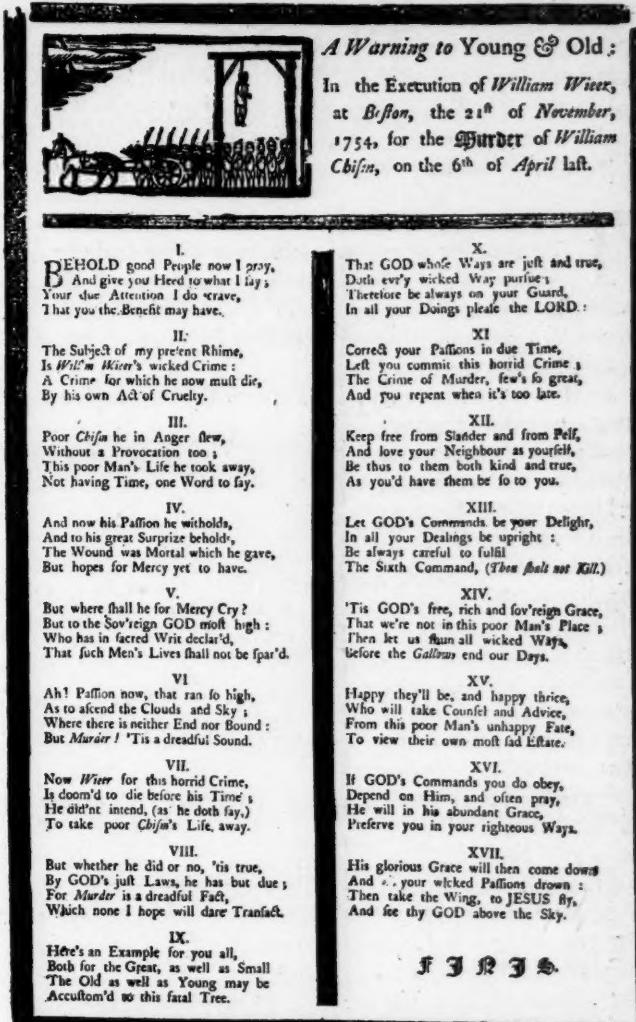
The Carrier's Address was almost invariably anonymously published, the author representing the invisible personality of the editor. But this form of literature was not despised by the great. *The Sister Years*, which was the title of the Carrier's Address to the patrons of the *Salem Gazette* in 1839, is an exceedingly rare item. It is not a broadside, but fills eight pages, and is the work of Nathaniel Hawthorne, who in 1853 contributed for the same purpose *Time's Portraiture*. Of the former only six copies are known, and one was sold in 1920 for \$130, while a copy of *Time's Portraiture* in the Wallace sale in March, 1920, fetched \$320. Hawthorne's authorship of the latter was not actually proved, however, until a few years ago, when a portion of the original manuscript in his handwriting was found.

Usually the Carrier's Address gave a resumé of the news of the dying year, beginning with the world in general and narrowing to local topics. Political prejudices crept into these effusions. The News Boy's Address of the *New Hampshire Repository* for January 1, 1826, reviews political events with these lines:

What high, transcendent fame expectant waits
Our CHIEF—the CHIEF of these United States!
Admiring Europe, has our ADAMS tri'd—
New England's proudest boast—his country's pride!
What though no gore-stain'd laurels twine his brow,
Nor deep-scarr'd vet'rans round his war-steed bow?
And long, My Country! may thy freemen choose
His like; a "Military Chief" refuse.

On the same date the *Address of the Carriers of the Savannah Georgian, Jan. 1, 1826*, was being circulated to the adherents of state rights and the "Military Chief," Andrew Jackson, a double-column poem bearing these words:

There was a time when states had rights to boast,
Alas! They've none, we know now to our cost;
We're a vast empire! Everything is grand,—
And national and splendid through the land—
The nation will no doubt be wondrous great,
Built on the prostrate freedom of each State,
And the wrong'd people, well by splendor paid
For barter'd rights and liberty betrayed.
If proof you want of what we herein teach
 Vide—John Quincy Adams's last speech.



A POETICAL WARNING

This lugubrious poem was circulated as a handbill in 1754.

The Civil War produced another flood of broadsides of a political nature in which the slavery issue was fought with words. It is well to give a word of warning to the collector, however. Dealers will testify that about five out of every eight early books relating to American history that come up for sale are defective. The rare broadside is likely to be even more ragged in appearance. And while there has been no extensive faking in this line, the number of persons who have been deceived by the fac-simile copies of the *Ulster County Gazette* containing an account of Washington's death, or the first number of the *Boston Evening Transcript* or the playbill of Ford's Theatre on the night of the assassination of Lincoln, is more than legion.

The field of collecting broadsides, however, is a fascinating one in which to work. It has its rewards too; and an earnest collector will have no reason to regret the time spent on this hobby. There is always a chance of a "find" and even if one does not secure the New York, Philadelphia, or Massachusetts issue of the Declaration of Independence, he may find in his own town, hidden away among waste papers, the material for local history which is invaluable to the future historian.

The Museum and the Collector

Recent Acquisitions and the Tendency of Selection

By CHARLES OVER CORNELIUS

THE emphasis laid upon particular subjects by the current list of any museum may differ entirely from that of a sister institution, nevertheless, it is interesting to observe how generally the trend of ideas and tastes of today, as opposed to earlier days, affects museum acquisition.

As always, paintings hold the top of the list, with a tendency toward modern work; although in such museums as the Fogg, at Harvard, the Boston, the Rhode Island School of Design and the Metropolitan, the masters of earlier centuries strongly hold their own. Curiously enough the next most active field of acquisition seems to be that of textiles—woven and embroidered work of all sorts, including laces and rugs. Yet by far the largest number of items flows steadily into the various departments of Decorative Arts, since, within the limits of this designation, are included many sub-classifications.

An indication of the variety of material which is finding its way into museums of art today may be supplied by a brief listing of certain recent acquisitions by a number of live museums. At the Albright Art Gallery, Buffalo, modern art receives a varied and pleasing showing. St. Gaudens' caryatid porches represent the last work of that pioneer sculptor in America. Modern painting and contemporary sculpture predominate in the galleries. A recent acquisition is the bronze by Jeanne Poupelet, "Lady of the Toilet"; while among the paintings lately acquired are canvases by Allen Tucker and William Kennedy.

In the Boston Museum, the portrait of the Infanta Maria Theresa, Queen of Louis XIV, painted by Diego Velasquez shares honors of interest with John Sargent's new decorations in the Rotunda. To the museum's print collection have been added a rare lot of fifteenth and sixteenth-century prints of Italian, German, and Flemish provenance, as well as seventeenth and eighteenth-century French, English, Spanish, and Italian work.

The Cleveland Museum, in January, added to its collection a group of armor dating from the fourteenth to the eighteenth century which includes helmets, body armor, and arms of various types. A number of notable accessions, too, have been made by the Detroit Institute of Arts in the past few months. They include among other items, a group of fine Italian Renaissance paintings, a painting by Ambrosius Holbein, a terra cotta Madonna and Child by Luca della Robbia and a bronze group by Giovanni da Bologna, a formidable and encouraging array.

Twenty-eight pieces of table glass of the seventeenth, eighteenth and nineteenth centuries have been presented to the Minneapolis Institute of Arts by Mrs. Frances S. Holbrook. A large group of glass from the same collection has found a resting place in the Metropolitan Museum, New York. Two interesting books of textile samples of the early nineteenth century have been the gift of Charles Loeser of Florence to the Minneapolis Institute. They contain velveteens, reps, ginghams, madras and cotton prints. A group of richer material—

damasks, velvet and silk brocades,—including examples from the fifteenth to the nineteenth century, are the gift of Mrs. Bovey.

There is illustrated herewith one of the most recent acquisitions in the American section of the Metropolitan Museum—a homespun linen bedspread embroidered in bright hued crewels. The design is conventional—trees with birds and flowers—but the color is amazingly brilliant and soft. The needlework is of even quality and the preservation of the piece is excellent, except for the two lower corners, which have been cut out in order to fit a four-posted bed.

Aside from the beauty of the piece, it derives additional interest from the fact that it is signed and dated. It was wrought by Mary Breed in the nineteenth year of her age, which was 1770. Breed's Hill, Boston, named for the fam-



BEDSPREAD—Crewel work on handwoven linen
Made by Mary Breed in 1770.

Metropolitan Museum

ily, played its part a few years later due to its proximity to Bunker Hill. The name and date are in fine cross stitch at the bottom of the spread.

At the Brooklyn Museum there have been arranged a number of American early eighteenth-century rooms with woodwork, furniture and incidental objects, while in Memorial Hall, Philadelphia, the new eighteenth-century

English room has been recently installed and was opened to the public in April. It is hung with certain contemporary paintings from the Elkins' collection. To the same museum a large collection of Sheffield plate has been lent by Mr. and Mrs. Joseph Torrey of Liverpool. This collection contains examples dating from the earliest years of the art to its decline.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department.

THE PRACTICAL BOOK OF ORIENTAL RUGS. By G. Griffin Lewis. Philadelphia: J. B. Lippincott Company; 375 pages, 32 illustrations in color, 92 in double-tone, 70 designs in line, chart and map. Price, \$10.00.

TWO classes of writers, enthusiasts every one, make an especial appeal to us because of their sincerity and ardor, new poets and hobbyists. They treat their loves with reverence, the poets being moodily uncertain at times, to be sure, but the hobbyists, more steadfast, never once wavering from their individual fancies. New editions (if they are fortunate) will spur them on; they will add more new material, will reject nearly as much old; prefaces will multiply, none of which ever seem to be omitted.

So it is with Dr. G. Griffin Lewis whose volume, *The Practical Book of Oriental Rugs*, has passed into a fifth edition. "There is no more fascinating study," he says, "than that of Oriental rugs and there are few hobbies that claim so absorbing a devotion." The outward reward of his effort appears in a single modest statement in regard to the reception of his work, "The foreign sales have increased each year, those of 1919 being nearly three times those of the first year, orders having been received from nearly all parts of the civilized world." A book that can meet such a test calls for no encomium: it is its own best recommendation.

Planned on an ascending scale of interest, the first part of this volume deals with those essentials that all must grasp, till experience modifies and strengthens elementary knowledge. Only after that should the amateur (or still better, the purchaser) go on his not unguided way. If he is aware of common pitfalls, the bright, reflected light of an auction room, for instance, will cast no irresistible sheen upon the usual poor rugs offered there. Neither will he believe that, to the weavers of Asia Minor, aniline dyes are unknown; in fact, if he does not read carefully he may think that "on the other hand it must not be forgotten that there are many classes of vegetable dyes which are not scientifically or honestly made."

The technic of such engaging business now plays its part. An alphabetical chapter, "Designs and Their Symbolism," introduces the Alligator and ends upon Zigzag. Between these, curious items occur. With the Chinese, the crow is harbinger of bad luck, the magpie of good luck. The Chinese imperial dragon has five claws and no wings; the Japanese only three claws; to the East Indian the dragon symbol means death. More elaborate symbolism sometimes enters into the depiction: mountains are "represented with from one to five peaks. The ancient Mongolians believed that the souls of the righteous mounted to heaven from the mountain tops, and, for this reason, they are revered;" and in India, "if a scorpion creeps over the body it causes leprosy and if one bears the tattooed image of a scorpion he is free from leprosy as well as from the bite of that insect."

Besides the detailed study of the designs by which most rugs may be identified,—although even the connoisseur is occasionally at a loss,—further space is devoted to outstanding characteristics of what may be expected in general. No absolutely satisfactory criteria, however, can be established. The author having broadly classified rugs, adding a chart for good measure, turns in

the second part,—the most valuable section of the book, to particular types.

Over fifty different kinds of rugs, geographically viewed, need specific mention. For convenience, he divides them into Persian, Turkish, Caucasian, Turkoman, Beluchistan, and Chinese. The Indian rugs are "wholly modern creations, made merely upon a trade basis, often by machinery, and after designs furnished by American and European designers," which, of course, make them decidedly lacking in interest—other than economic.

The many pictures throughout the book illustrate by example the work done in various provinces. Under each heading definite information commends itself to the collector where he learns precisely what to look for. Synonyms, if there be any, for the type of rug under observation are succeeded by details of the knot, warp, woof, nap, sides, ends, border, prevailing colors, dyes, designs, cost, sizes, and lastly, general remarks.

Chinese rugs cannot be altogether accurately classified, consideration turning rather upon "colors, materials, and workmanship," than upon attribution to localities. Symbolism prevails in them, and strange indeed for us the conception of a longevity rug with representative animals, or a literary rug with a paraphernalia from the writer's desk. Rugs from Beluchistan are similar to the Turkoman products, and as such are known by some writers. Hence, no separate division is given, except what may be called the "national" rug.

Chapters upon the utilitarian uses of rugs, and upon famous rugs, a glossary and a bibliography, round off a volume direct in presentation, direct in style, and direct in practical value.

PERIOD FURNISHINGS. By C. R. Clifford. New York: Clifford & Lawton; 238 pages, fully illustrated. Price \$6.00.

TO the initiated Mr. Clifford's book is not unfamiliar. There are not a few, however, among those attracted by the beauty and irresistible charm of the household decorations of the past, who, exploring more or less divergent paths, find themselves, in due time, rather bewildered and without chart or means of orientation. Turning to the bookshelf for aid and beguiled by the very delightful but too fragmentary or miscellaneous volume, they still wish for a trustworthy guide that will clear and make easy the way. *Period Furnishings*, with the explanatory subtitle, *An Encyclopedia of Historic Furniture, Decorations and Furnishings*, a new edition of which is now available, would undoubtedly satisfy this need.

Beginning with the Babylonian, Assyrian, Egyptian; carrying through the Mediæval and Renaissance to the decoration of the present, Mr. Clifford's book enables one to differentiate and also to correlate the various, and to the neophyte, at first, confusing periods. Each of these periods has evolved or carried on a basic pure design, characteristic and expressive of the decorative ideas of its people, which is the underlying principle of the harmony and consistency of all that pertains to that period. The author traces this design for us in the textiles, used as wall coverings, draperies, and upholsteries—even in the tiles and other accessories—as well as the furniture and architecture under each

of his classifications, and with profuse yet judiciously selected illustration.

Interesting and convenient are the several charts and tables: first, a chronology of the development of nations; then a classification of races and peoples; a chart of the period styles by centuries, followed at the end by a chronology of wall and ceiling treatments; while a similar arrangement for rugs is given according to periods; and finally, an unusual and particularly interesting chronology of the various cabinet woods used in furniture. It may readily be seen what a rich fund of material has been collected upon which to base a further pursuit of an inexhaustibly appealing study.

Noteworthy, also, is the bibliography for more specialized reading. This is a thoughtfully selected list of reliable and readable authorities. In the possession of such a book, always at hand as a background and reference, one may safely indulge in delectable, rambling collectors' gossip, with pleasure unimpaired, and with increased satisfaction in more complete understanding.

A DAY IN A COLONIAL HOME. By Della R. Prescott. Edited by John Cotton Dana. Boston: Marshall Jones Company; 70 pages. Price, \$1.25.

THE enjoyment of things colonial presupposes the interest of adults only, but this is not always the case. Children may have such an interest awakened, esthetic considerations apart, through the re-telling of how a typical family of early settlers lived, with actual objects to illustrate the story. With this thought in mind, Miss Della R. Prescott successfully vivifies the past by a volume, *A Day in a Colonial Home*, which contains more than a story.

It develops an idea put into practice at the Newark Museum (under Mr. John Cotton Dana's directorship), an idea other cities might follow, with expectation of the same encouraging results. Set up in an exhibition hall of the museum was a room,—constructed at small expense, be it said,—in the manner of Colonial times and furnished with articles of a homely nature. "Then the students from the Normal School dressed up in colonial clothes and went to work in the kitchen, spinning, making candles, and sewing carpet rags, and explaining these things to the children who flocked in to visit them." Thousands came.

A well-told and appropriate story would enhance the pleasure of their visit, letting a bit of the past, fashioned anew, serve for this. Such a story Miss Prescott pieced together. As now set down in print, it ably seconds the collection that was assembled. But there are children elsewhere, less fortunate in civic opportunities, to whom the story alone must be substituted for more tangible appeal. For them the narrative of Mary Jane's full day of household duties (helped forward most happily by her numerous brothers and sisters) is illuminated by pictures,—black and white sketches of the articles which the indefatigable Mary Jane used during the day.

An appendix further rewards and aids the youthful reader with explanatory notes upon Colonial objects in general. For older heads introductory matter clarifies the book, and specifications for building a typical Colonial room, as well as four photographs of the one in Newark, point easily the way to what other communities might well do.

Antiques in Current Magazines

FURNISHINGS

ADAPT YOUR FURNITURE TO YOUR HOUSE, III—The Early Eighteenth Century. Charles O. Cornelius in April *Country Life*. Sketches by O. R. Eggers and photographs. The third of a series of articles by the same author. See April ANTIQUES.

REPRODUCING ANTIQUE FURNITURE IN THE SCHOOLS. Article II. Tables. Herman Hjorth in April *The Industrial Arts Magazine*. The second of a series of articles indicating the value of the study of antiques as a supplement to history

courses. A discussion of old tables, illustrated with photographs and diagrams.

SOME EARLY PRINTED PAPERS. M. Gourdain, in *The Connoisseur* for March. Three illustrations of printed lining papers of the seventeenth and eighteenth centuries, with an account of early methods.

THE ACQUISITIVE CONNOISSEUR. Elizabeth Lounsbury, in April *Harper's Bazar*. Illustrated. Refectory tables of the Middle Ages and Italian Renaissance.

THE STORY OF LACQUER. T. T. Curtis in April *House and Garden*. Illustrated. "While the lacquering originated in China and Japan it soon became a fashionable style in England, Holland, and France."

WALL PAPER OF THE OLDE TIME. Mary Harrod Northend, in *The International Studio* for March. Excellent illustrations, with text characteristic of this well-known author.

FABRICS AND TEXTILES

SOME OLD QUILT PATTERNS. Francis Sutherland in April *The House Beautiful*. Three illustrations of old patterns, accompanied by brief descriptions.

GLASS

GLASSMAKING IN NEWCASTLE-UPON-TYNE. J. McC., in *The Connoisseur* for March. Two illustrations, with description of a very fine seventeenth-century glass tankard inscribed "G. Tyzack, Glassmaker."

METAL

A PAUL LAMERIE TOILET SERVICE. By "Eiremal," in *The Connoisseur* for March. Illustrated. An account of Paul Lamerie, the great English silversmith and a description of this toilet service, said to be the most beautiful example of his art.

From "Notes" in *The Connoisseur* for March. Illustration and description of a sixteenth-century silver cup from the church of Colaton Raleigh in Devonshire.

EIGHTEENTH-CENTURY SILVERWARE. Francis Hill Bigelow in April *The House Beautiful*. Interesting description of silverware in England and America with illustrative photographs.

THE CARE AND RESTORATION OF METALS. Jessie Martin Breese in April *Country Life*. An article on the proper care of metals in whatever form they may occur about the house, with quotations from the directions of old silversmiths.

MISCELLANEOUS

SHOULDER-BELT PLATES OF THE FENCIBLE, MILITIA AND VOLUNTEER. Major H. G. Parkyn, in *The Connoisseur* for March. Illustrated by photographs of plates in the collection of the Royal United Service Institution. An account of shoulder-belt plates worn at the commencement of the nineteenth century.

NOTES ON COLLECTING OLD POST-MARKS ON AMERICAN, CANADIAN, AND ENGLISH LETTERS. E. Alfred Jones, M.A., in *The Connoisseur* for March. Illustrated. A somewhat discursive essay on the subject of post-marks.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor. Where answer by mail is desired, a stamped and addressed envelope should accompany the query.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Attempts at valuation ANTIQUES considers outside its province.

14. N. T. W., Maine, wishes to know the date and maker of an old miniature hall clock or "grandmother's clock," upon which the name is partially obliterated, the remaining letters being "Da—Robbins, jun.—rop."

This is, undoubtedly, David Robbins, jun., of Winthrop. His name is not mentioned in any of the books on clocks. Application

to a Boston authority on clocks, however, elicits the information that he made clocks during the first twenty years of the nineteenth century and that the works of the clock in question were probably imported from England.

15. L. V. R., *Virginia*, asks: "Can you give me any information concerning:

- (a) A shelf clock, 30 inches high, 17 inches wide, 5 inches thick, lower part of door painted representing an estate; wooden works, made by Eli Terry & Sons, no date.
- (b) An old blue pitcher with the following states in a border around top, bottom, and top of inside: New York, Kentucky, New Jersey, Pennsylvania, Maryland, Virginia, Massachusetts, Delaware, Connecticut, Georgia, Vermont, North and South Carolina. Also a picture of a building on either side, a figure of a woman (blindsighted) on either side, and the head of a man on either side."
- (a) Eli Terry, born at East Windsor, Connecticut, 1772, died in Terryville, 1852, made his first wooden clock in 1792. He took his two sons, Eli, Jr., and Henry, into partnership in 1814 and established a factory at Plymouth Hollow near Terry's Bridge. A photograph of a Terry shelf clock with wooden works may be seen on page 112 of *The Old Clock Book*; N. Hudson Moore. See also *American Clock Making: Its early history*, by Henry Terry. (Press of J. Giles & Son, Waterbury, Conn., 1870.) See advertisement of Water H. Durfee & Co., p. 141, ANTIQUES for March.
- (b) The pitcher described is, we believe, probably one of the "States" pattern made by James Clews, the Staffordshire potter. We are in doubt as to which one of the series it is, whether the house is Mt. Vernon, The New York Custom House, or the President's House. The blindfold woman is Justice, the head that of Washington. A photograph of a "States" platter is shown on page 94 of *The Blue China Book*, Ada Walker Camehl. (E. P. Dutton, 1916.)

16. M. W., *Massachusetts*, asks if, originally, antique furniture was covered with varnish; also if, in restoration, varnishing or oiling and polishing is the best method.

Old furniture received a finish of oil with probably some soluble gum added, but it was very different from the varnish used at the present day. An expert in such matters suggests, as a good treatment, the following: first, scrape clean, then oil and rub with a heavy cheesecloth; if an eggshell polish is desired, use a light shellac and then polish. But every finisher has his own pet receipt. Empire furniture, by the way, was more likely to be finished with French polish, or varnish, than was the furniture of the earlier times.

17. J. R. S., *Maine*, asks concerning an ivory cane with a silver ferrule in the middle and a straight silver handle.

The description is insufficient to serve as a basis for accurate judgment. The utilization of ivory in a cane, together with its yellowed appearance, suggests an age of at least half a century.

18. E. F. T., *Massachusetts*, asks for information about Minton China works, Stoke on Trent; also for the date of a blue tile on which is a picture of the Boston State House with cows on the common, similar to the Dobbins' drawing.

Thomas Minton, born 1768, died 1836, was the founder of the Minton China works, which are still in existence, and which are now manufacturing blue china with American views. The blue tile is probably one of a number that was manufactured within recent years and used for advertising purposes by Boston and Philadelphia firms. The design was based on the Rogers' china.

19. F. G., *Virginia*, wishes to know:

- (a) The probable value of the following pieces of china: three blue dinner plates, Willow ware design, made by Ashworth Bros., Hanley; two Wedgwood dinner plates, decorated with scenes and characters from the novels of Sir Walter Scott; a blue Copeland pitcher, with the words "Spode's Tower" on the bottom; a white syrup pitcher with metal top, bearing a wheat head design in relief, made by Edward Wallet, Cobridge, in 1851.
- (b) The possible value of a blue and old rose bedspread, and the

significance of the name "Peter Ginn" woven into the spread.

- (a) The pieces of china in question appear to be of the mid-nineteenth century, or later, and are of English manufacture. Few products of a period so late as this have received sufficient attention from collectors to enable the forming of any judgment as to their value—even if ANTIQUES were to depart from its policy of not making appraisals.

- (b) The description of the bedspread is too indefinite to permit of accurate classification. It suggests, however, a characteristic Southern weaving, and the name might quite as well be that of the person for whom the spread was made as that of the weaver. In neither case does identification seem possible. As for saleability, it is said that there is a customer for everything. An advertisement of both china and bedspread in the Clearing House of ANTIQUES would probably bring some offers.

20. E. L. S., *West Virginia*, says: "I have a number of colored etched vases, with covered tops, called 'comports.' What were, or are, they used for?"

These are undoubtedly "comptoiries" used to hold "compote" or stewed fruits. By a not unusual transfer of terms the containers have come to be known as "compotes." They are used more especially at the present time for bon-bons.

* * *

Some other questions which, in date of receipt, would naturally be answered in this number, have presented some difficult points which, it is hoped, may be solved in time for publication in the June issue.

* * *

More Information Concerning Blaisdell

A letter from Mr. L. Earle Rowe, Director of the Rhode Island School of Design, contains the following valuable information which corrects and amplifies question number 6 (a) in the March issue of ANTIQUES.

"Your answer in the March issue of ANTIQUES about David Blaisdell leads me to send you some information about him which I found in Amesbury, Mass. Blaisdell spelled his name 'Blasdell' and the town 'Almsbury.' My information came from the *History of Amesbury*. Whether David went to Andover or Maine, I cannot say, but this could easily be checked up at Amesbury. The information I am sending does not touch Nicholas, but he could be easily traced through his relationship to David."

DAVID BLASDELL, AMESBURY, MASS.

1757. David Blasdell died this year, aged forty-six. He was a rather prominent man, more, perhaps, on account of his mechanical genius than otherwise. His clocks are still in existence. He lived near Charles Blasdell's, at Kendrick's lane, and his shop was in Mr. Blasdell's front yard. His business was really a little of everything: he made and repaired clocks, made and repaired augers, andirons, steelyards, gunlocks, repaired tin and brass ware, shod horses, run spoons, forged iron work for vessels, sold groceries, dry goods, meat, wood, made tow combs, owned cider mill, and made all kinds of nails, from shingle to double tens. He was selectman (chairman) in 1754, and several times assessor in the East parish. He was son of Jonathan and grandson of Henry, Sen. and a more industrious or useful man is seldom found. His son David, continued his business at the same location for many years.

1739. At the annual meeting it was "voted to give unto David Blasdell towns meeting house Bell." David was a clockmaker and may have used it for casting clock bells. There may be a history to this bell, which, if known, would be interesting. It was, probably, a gift, and not purchased by the town, otherwise the record would have made some mention of it. It was sent from England.

1748. Everything in the building of a house in those days was done by hand. Spike, nail, bolt, hinge. It was barely possible for a smart workman to make 500 small nails in a day. David Blasdell, who made many nails, in his *Diary* says he made that number one day.

1748. David Blasdell, a descendant of Henry, Sen. made two foot-stoves for the tithing men, and received 1 pound, 4 s. These stoves were about eight or nine inches square and six inches high, made of tin and wood, with a cup inside to be filled with coals, to keep the feet warm. When meeting houses had no stoves to warm them, these were a great comfort. Some of them are yet in existence, kept as curiosities—memorials of the past.

RARE ANTIQUES

*From the Collection of
JANE TELLER
Antiquarian*



RARE assemblage of *Early American Antiquities* from the collection of JANE TELLER, *Antiquarian*, and President of the Society of American Antiquarians, including some of the gems in the historic JANE TELLER MANSION, 421 East 61st Street, New York, will be sold at public auction at *The Anderson Galleries*, May ninth to thirteenth, inclusive.

This remarkable collection includes *Early Pine, Maple, Cherry, and Walnut Furniture—All Originals*.

Also *Early American Glass*—Stiegel, Wistarburg, Sandwich, Early Connecticut, and Virginia Glass.

Early American and English Pewter, Dinner Sets, Lighting Fixtures, Ornaments.

Bedspreads, Hand-spun and Hand-woven Quilts, Linens, Samplers, Prints, and Art Objects. 1000 lots.

The attendants at THE ANDERSON GALLERIES will be dressed in carefully designed Colonial costumes.

Early American Domestic Arts will be demonstrated—Flax and Wool Spinning and Weaving, Hooked-Rug Making, Candle Making, etc.

A special catalogue, printed on imitation early American butcher paper and bound in wood covers, setting forth the collection, will be mailed on receipt of one dollar.

The Anderson Galleries
Park Avenue at 59th Street
New York

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:

May 1
evening

THE AMERICAN ART GALLERIES, Madison Square South.

Valuable books printed by Caxton and other early printers. Collection of leaves from Persian, Flemish, French, Italian, and Spanish manuscripts of the thirteenth, fifteenth, and sixteenth centuries, and important reference books, the whole forming the collection of William C. Van Antwerp, of San Francisco, Cal. On free view from April 24.

May 2 and 3
afternoons and evenings

The Dance of Death, from the twelfth to the twentieth centuries, as illustrated by important examples of the arts of typography, paleography, and engraving—an almost complete collection of this subject acquired over many years by Miss Susan Minns of Boston. On free view from April 24.

May 4 and 5
evenings

Mezzotints and stipplings in proof and open-letter proof state by seventeenth and eighteenth-century British and Dutch engravers. On free view from May 1.

May 6
afternoon

Distinguished Colonial and Queen Anne furniture, consigned by the long-established and favorably-known Boston firm of Joel Koopman and Sons. On free view from May 2.

May 11 and 12
afternoons

The "Hwa Mei" collection of modern Chinese porcelains made and decorated according to the ancient and authentic formula preserved only at the still-existing Imperial Factory at King-Teh-Chen, together with ancient Chinese paintings, Yang Chow Coromandel screens, embroideries, amber necklaces, snuff-bottles, and other Chinese objects of interest. On free view from May 9.

May 15
afternoon

Americana, owned by Frank M. Gregg, of Cleveland, Ohio, together with bibliographical reference works on the art of painting and engraving from the library of the late John B. Pearse, of Roxbury, Mass. On free view from May 10.

May 16
afternoon

Library editions, extra-illustrated books, and autographs of famous personages, from the library of Dr. J. Ackerman Coles of New York City—the important items including extra-illustrated copies. On free view from May 10.

May 15, 16, and 17
evenings

Miscellaneous etchings and engravings in black and white, by old and modern masters, from the collection of the late John R. Pearse, Roxbury, Mass. On free view from May 10.

May 1 and 2
afternoons and evenings

THE ANDERSON GALLERIES, Park Avenue at 59th

The art collection of a well-known collector.

May 2, 3, and 4
afternoons and evenings

The library of a well-known collector.

May 8
afternoon and evening

The library of the Hon. John M. Patterson of Philadelphia, including his splendid Dickens' collections.

May 9 to 13 inclusive
afternoons and evenings

Collection of early American furniture, glass, rugs, lamps, etc., brought together by Jane Teller. (Postponed from April 11 and 12, as announced in April ANTIQUES.) See advertisement.

May 6

CLARKE'S, 44 East 58th Street.

Sale of Spanish antiques from the collection of Raimundo Ruiz, of Barcelona. On view May 3.

May 23 to 27

Sale of household furnishings, Spanish and Italian furniture, etc. On view May 17. (Final sale of the season.)

THERE should be considerable interest in the Jane Teller sale of antiques, which was called for April 11 and 12, and has been postponed to May 9 to 13. The Jane Teller mansion has been a unique establishment, and its contents have consisted of American things, interesting, many of them, because of historic association as well as because of age and workmanship. The sale will be worth watching.

* * *

The sale of things Spanish at Clarke's, May 6th, gains interest because the collection went out of Spain ahead of the new, high, and obnoxious export tax.

In his London notes, Autolycos observes that the time has arrived when silver may be worth its weight in gold, particularly if it is English silver and hedged around as English silver is with the protective guarantees of hallmarks.

If memory serves aright, gold is worth in the neighborhood of \$20 an ounce. That value for old silver has been many times surpassed in recent English sales, notably at Sotheby's in London last December, when a William and Mary basin, dating from 1691, weighing 13 oz. 14 dwts., brought £128.8.9, or virtually \$40 an ounce, twice the value of gold.

And now New York is setting a grand pace. At the Anderson Galleries on April 7 and 8, a number of fine pieces of silver and of Sheffield plate, formerly belonging to well-known Irish families, came under the hammer, and brought prices well above that of raw gold.

LONDON—Sotheby, Wilkinson & Hodge

FEBRUARY 27

SALE OF BOOKS UNSOLD AT THE SALES OF THE HUTH LIBRARY

Seven English Plays from the Private Library of Charles I, £300. Geoffrey Chaucer *Canterbury Tales*, printed by W. Caxton, about 1478, £650. *The Chastising of God's Children*, Caxton, 1491 (?), £195. O. Goldsmith, *Vicar of Wakefield*, 1766, £100. Geo. Herbert, *The Temple, Sacred Poems and Private Ejaculations*, 1633, £110. J. Watton, *Incipit Liber qui vocatur Speculum Xristianorum*, c. 1480, £160.

FEBRUARY 28, MARCH 1

SALE OF CHOICE MODERN ETCHINGS

Muirhead Bone, *A Rainy Night in Rome*, £78. *Three Impressions of Piccadilly Circus at Night in War Time*, £74, £92, and £86, respectively. *The Great Gantry, Charing Cross*, fourth state, £98. C. Meryon, *Le Petit Pont*, second state, on yellow Japanese paper, £130. *La Tour d'Horloge*, second state, before initials, on yellow Japanese paper, £72. St. Etienne du Mont, fourth state, on yellow Japanese paper, £72. *Le Pont Neuf*, fifth state, on green paper, £112. *L'Abside de Notre Dame*, fourth state, on old paper, £120. J. A. McN. Whistler, *The French Set (The Unsafe Tenement missing)*, in original blue wrappers, £165. *The Kitchen*, printed and signed by the artist, £105. *Little Venice*, signed with Butterfly, £300.

MARCH 3

SALE OF TAPESTRIES AND OLD OAK FURNITURE

Old oak bedstead, made to commemorate the visit of King James I to Charlton Park, 4' 9" wide, 7' 3" high, £42. Panel of eight English mediæval picture tiles, £1,420. Seven panels of seventeenth-century Brussels tapestry, £1,100.

MARCH 6 AND 7

SALE OF PERSIAN AND INDIAN MINIATURES, AND ILLUMINATED

MANUSCRIPTS, THE PROPERTY OF SIR COLERIDGE KENNARD
Illuminated *History of the Moghul Empire*, A.D. 1431, written on 341 leaves, £295; Nizami: Kamsah. Persian manuscript, written on 388 leaves, 1563, £74; Firdausi: Shah-namah. *Book of the Kings*, Persian manuscript, written on 390 leaves, 1651, £58. Tavirakhi Tabri, sixteenth century, £46. Qur'an, written on 406 leaves, £80. Pair of Persian lacquer book covers, late sixteenth century, £59.

MARCH 10

SALE OF OLD SILVER, MINIATURES, ETC.

Irish dish ring, £77. George II salver, £50. A George II cake basket, £45. William III Monteith, £187. Miniature by Andrew Plimer, £64. Gold locket with a miniature by Samuel Cooper and another by John Hoskins, £240. Miniature mounted in an ivory patch box, £50. Another by Nicholas Dixon, £94.

MARCH 13, 14, AND 15

SALE OF BOOKS AND AUTOGRAPH LETTERS

Books: Large paper copy of *Fables Choisies*, by La Fontaine, minus 8 plates, £50. The manuscript Commonplace Book of the Rev. R. H. Barham, author of *In-goldsby Legends*, with 16 rough pen and ink drawings by Wilson, £75. Copies of Kate Greenaway Almanacks, 13 presentations, with original black and white sketch, £50.

Letters: Letter from George Washington, 3 pp. folio, £50. 150 letters of John Locke, £150. Another, £40.

MARCH 16

SALE OF ENGRAVINGS

Colored Prints: W. Ward, after J. Hoppner, *The Sallad Girl*, £130. F. Bartolozzi, after Sir J. Reynolds, £210. S. W. Reynolds, after J. Hoppner, £200. Aquatints: Set of eight aquatints, printed in colors, by C. Bentley, after H. Alken, of the *Grand Leicestershire Steeplechase*, £51. Set of the Le Blond ovals, £54.

MARCH 17

SALE OF FURNITURE, TAPESTRY, ETC.

Seventeenth-century cabinet, with marqueterie panels, on ebonized stand, £145. Set of three panels of seventeenth-century Flemish tapestry, £290. Five panels of Mortlake tapestry, £675. Four panels of English tapestry, £560.

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MARCH 23 AND 24

SALE OF OLD ENGLISH AND IRISH GLASS, POTTERY, FURNITURE,
ETC.

Glass: Waterford bowl, with turnover edge, 13" long, £30.

Furniture: Chippendale mahogany bookcase, 9' 9" x 7' 4", £82. Jacobean walnut chest, 47" wide, 42" high, £52. Sheraton mahogany wardrobe, 4' 8" x 6' 8", £52. Set of eight mahogany Hepplewhite chairs, six single and two armchairs, £39. Half round Adam side-table, with carved legs, £15. William and Mary walnut table, with single drawer, £57.

MARCH 20 TO 23

SALE OF PRINTED BOOKS, ILLUMINATED MANUSCRIPTS, ETC.

Poems, by J. D. Donne, first collected edition, £15.5. Oliver Goldsmith, *The Deserter Village*, first octavo edition, £9.5. W. Combe, *The Dance of Life*, first edition, £12. Dickens, *The Pickwick Papers*, first edition, 20 parts in 10, plates by Seymour and Phiz, £32. J. Smith, *The Generall Historie of Virginia, New England and the Summer Isles*, old calf, 1626, £15.10.

NEW YORK—American Art Galleries

MARCH 9, 10, 11

SALE OF OLD ENGLISH, IRISH, AND OTHER EUROPEAN SILVER

Irish two-handled cup, Joseph Jackson, 1779, \$430. Six Queen Anne silver plates, London, 1712, \$390. Silver hot-water urn, George III, London, 1776, \$410. Silver gilt rose-water dish, London, 1766, \$300. Pair of Georgian silver platters, \$300. Georgian vegetable server, nineteenth century, \$280. Georgian silver tray, London, 1810, \$950. Twelve hexagonal silver plates, London, 1786-1789, \$1020. James II silver chocolate, Leeds, 1687, \$625. Four Georgian silver candlesticks, \$960. Four Queen Anne silver candlesticks, \$1630. George III Irish silver fruit-dish, \$575. Irish silver teakettle and stand, \$435. Pair of Georgian silver vegetable dishes and cover, \$400.

MARCH 14, 15, 16

SALE OF ORIENTAL RUGS AND TAPESTRIES

Seventeenth-century Flemish tapestry, \$850. Rose du Barry Khorassan carpet, eighteenth century, \$800. Aubusson tapestry rug, Louis XV style, \$400.

MARCH 31, APRIL 1

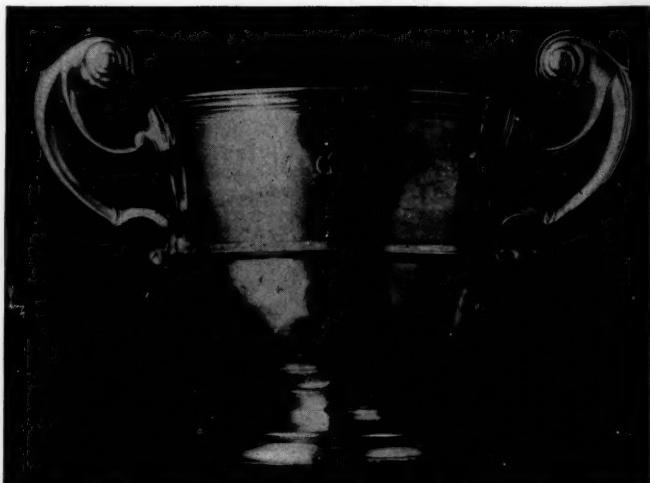
SALE OF ITALIAN FURNITURE, VENETIAN IRONWORK, ETC., FROM THE COLLECTION OF MR. JOSEPH DABISSI

Furniture: Six Chippendale Gothic mahogany chairs and settee, with gros and petit point needlework, \$2400. Two walnut arm chairs and settee, Venice, seventeenth century, \$2350. Six Gothic walnut choir-stalls, with original damask cushions, Florence, fifteenth century, \$1350. Venetian walnut pedestal table, seventeenth century, \$270. Six North Italian walnut chairs, sixteenth century, \$225. Italian walnut armchair, seventeenth century, \$290. Florentine walnut cabinet, sixteenth century, \$210. Florentine inlaid walnut cabinet, sixteenth century, \$350.

Ironwork: Pair of Venetian Gothic lions, fourteenth century, \$450.

Tapestry: Sixteenth century Enghien verdure tapestry, 8½' x 13', \$2700. Sixteenth-century Flemish tapestry, \$1000.

Textiles: Florentine filet cover, sixteenth century, \$230. Pair of Venetian embroidered wool balcony hangings, seventeenth century, \$210. Florentine embroidered cope, sixteenth century, \$1600. Pair of Florentine embroidered velvet hangings, sixteenth century, \$1050.



SILVER LOVING CUP (about 1740)

From the collection of the Countess of Limerick. Height, 7½"; weight, 34 oz., 3 dwts. Sale of April 7-8.

NEW YORK—*The Anderson Galleries*

MARCH 2, 3, 4

SALE OF ANCIENT AND MEDIAEVAL OBJECTS OF ART FROM THE COLLECTION OF ALEXANDER SCOTT

Ferighan woolen rug, 16' x 7', \$440. Rhages pottery bowl, twelfth century, \$140. Sumak rug, 12' x 9', \$220. Kazak woolen rug, 8' x 6', \$120.

MARCH 11

SALE OF EARLY AMERICAN FURNITURE, ETC.

Curley maple highboy, \$210. Curley maple chest of drawers, \$120. Pennsylvania cabinet with glass doors, \$90. Patchwork blanket, early American, \$65.

MARCH 29, 30

SALE OF EARLY AMERICAN AND ENGLISH FURNITURE FROM THE CAREY COLLECTION

China: English Lowestoft tea and coffee service, 26 pieces, eighteenth century, \$230. Chinese Lowestoft dinner service, 38 pieces, \$310.

Furniture: Fruitwood gate-leg table with oval top, eighteenth century, \$220. Carved mahogany toilet and writing bureau, English, eighteenth century, \$275. Ten ladderback chairs with cabriole legs and baluster stretchers, American, eighteenth century, \$435. Six fan-shaped open-back mahogany chairs, with needlework seats, early American, \$850. Blockfront kneehole desk, eighteenth century, \$750. Cherry block-front bureau, made by Goddard, \$590. (Similar to that illustrated on page 203.)

Ship Models: Bone model, made by American pioneers of war (1780), \$750. U.S. frigate *Macedonian* (1814), fully rigged, \$210. U.S. frigate *Raritan* (1842), \$310.

Ship Paintings: *New York from the Bay* (1836), aquatint by Chapman, engraved by Bennett, \$830. *View of New York Quarantine, Staten Island* (1833), aquatint, engraved by Bennett, \$220. *Privateer America* (1812), by Lufs, \$125.

APRIL 7 and 8

SALE OF OLD AMERICAN, ENGLISH, IRISH, AND CONTINENTAL SILVER

Early American silver loving cup (1740), harp handled with maker's mark, M.C., weight, 34 oz., 3 dwts., \$510. Early American two-handled silver cup and cover (1740), maker's mark, R. H. Weifht, weight, 22 oz., 17 dwts., \$600. Queen Anne old English silver chocolate pot with dome cover (1709), weight, 30 oz., \$340. Irish silver alms dish (1700), made in Cork by William Martin, weight, 16½ oz., \$625. Irish silver potato ring (1770), made by William Thompson, weight, 15 oz., 14 dwts., \$825. Irish silver punch bowl (1741), made by William Williamson, weight, 30 oz., \$360.

NEW YORK—*Clarke's*

MARCH 22 TO 25

SALE OF FURNITURE, PAINTINGS, GLASS, ETC., FROM THE COLLECTION OF RICHARD W. LEHNE

Queen Anne kneehole writing table, composed of two pedestals on clubfoot cabriole supports, \$875. Two eighteenth-century Irish Chippendale carved mahogany armchairs, \$700. Petit point needlework screen of the Queen Anne period, representing the legend of the Prodigal Son in four phases, one shown on each fold of the screen, \$750. Two eighteenth-century carved mahogany high-post tester beds, Sheraton, \$750. Burl walnut Queen Anne horseshoe writing table, \$500. Black and red lacquer secretaire of the Queen Anne period, \$360. Eighteenth-century mahogany side table, Hepplewhite, \$550. Seventeenth-century painted kneehole writing table of the Stuart period, \$300. Two eighteenth-century oysterwood and walnut Queen Anne tallboys on stands, \$450. Eighteenth-century Queen Anne walnut secretary, \$260. Eighteenth-century Chippendale carved mahogany and needlework day bed, \$875. Mortimer carved mahogany secretary bookcase of the Georgian period, \$2100.

NEW YORK—*Silo's*

APRIL 1

SALE OF TAPESTRIES

Brussels tapestry panel, seventeenth century, \$900. Mortlake tapestry, \$775. Brussels tapestry, sixteenth century, \$625.

Antiques in Lecture and Exhibition

ANTQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, not later than the eighteenth of each month, for publication on the thirtieth.

During the summer months there will be, in various places, a good many pageants, historical gatherings, and special exhibitions of things historical, which might gain in attendance if the dates of their presentation were more widely known. Many readers of ANTQUES will be on the wing and might readily arrange their places and periods of alighting, if informed betimes of what is going on.

Since ANTQUES publishes brief advance notices of such things without charge, it suggests fuller utilization of the service. A post-card is sufficient.

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These are but a few of the many interesting items to be found in our collection. Correspondence invited.

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THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to wanted advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its

readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements should be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, and whole number as a word, name and address as one word, and send check with copy. Where requested, ANTIQUES will prepare copy.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

FOR SALE

ANTIQUE FURNITURE, Stiegel, Stoddard, Sandwich and Waterford glass, vases, ornaments, embroideries, prints, etc. THE COLONIAL SHOP, 26 North Water Street, New Bedford, Mass. W. W. Bennett, Proprietor.

ANTIQUES OF ALL KINDS, for sale at all times. FIELES & BROS., Christiana, Lancaster County, Pa.

ANTIQUES. Rare pieces of Stiegel glass. Mrs. CLARK'S SHOP, Eighth Street, near Quaker Inn, New Bedford, Mass. Home address, 288 Maple Street.

AT LARCHMONT, NEW YORK, forty acres unimproved property in residential section, Sound View, No. 183.

A VERY FEW remaining copies of the large silver book, "The Old Silver of American Churches," by E. Alfred Jones. Over 2000 pieces of silver described, over 1000 pieces illustrated. Edition limited to 506 copies only. Price, \$50 each. GEORGE C. GEBELEIN, 79 Chestnut Street, Boston, Mass.

BLUE CHINA BOOK, by Camehl (published, \$7.50) \$4.35; *Pleasures of Collecting*, by Teall (published, \$4.00), \$2.00. Catalogue of other interesting books, new and old, free upon request. Quotations on new or out-of-print books. Correspondence solicited. Private libraries or small lots of books purchased for cash. WOMRATH & PECK, Inc., 42 Broadway, New York.

BOOKS: *Keramic Gallery*, by Wm. Chaffers (1907), price \$12.50. *Ceramic Art*, by Albert Jacquemart (1873), \$10.00. *List of Early American Silversmiths and Their Marks*, by French, \$80. No. 807.

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COLONIAL MANSIONS OF MARYLAND AND DELAWARE, by John Martin Hammond. Perfect copy, uncut, \$20. Mrs. W. H. Hilton, 141 West Main Street, Newark, Del.

CONNOISSEUR, THE, London. Following back numbers: 1902, January, March, May, June, November. 1903, January–February, February–March. 1904, May, July. 1905, all but January. 1906, all but May. 1907, all but March. 1908, all but February, May. 1909, all but November, December. 1910, all. 1911, all but October. 1912, all. 1913, all but July. 1914, all but November, December. Offers for the lot of 116 will be received. No. 176.

CURLY MAPLE HIGH CHEST of drawers, wonderful piece, \$200; curly maple sleigh bed, rare, \$150; early pine hanging corner closet, set of hanging shelves. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, L. I., N. Y.

DE MEDICI FLORENTINE CHEST, period 1450 beautifully hand-carved and inlaid. De Medici coat of arms inlaid in cover. Absolutely genuine, in original condition. Price and photograph on application. J. E. DORAN, Smith's Ferry, Holyoke, Mass., R.F.D. 1, Box 125.

DUCK-FOOT WING CHAIR, with side chair to match. Swell front bureaus, inlaid; mahogany card tables; maple highboy with double fan; maple high-post bed; lowpost beds, desks; tavern and duck-foot tables; chairs of variety, etc. WILLIAM SKARP, Millis, Mass.

EARLY AMERICAN ANTIQUES, Chests, Cupboards, Desks, Stretcher, Dutch Tavern, Snake Leg, Tiptop Tables. Grandfather, Banjo, Mantel Clocks; Windsor, Slatback Chairs; Silver Lustre, Bennington, Bottles, Lanterns, Glass, Brass, Pewter, Quilts, Rugs, Violins. No. 184.

FOR HISTORICAL CUP-PLATES, historical flasks, and historical Currier prints, write MRS. BAUGH, 318 Orange Street, Media, Pa.

FIVE OLD AMERICAN PEWTER PLATES, one Boston make. Six old pewter egg cups. Fine collection of glass. FRANK G. HALE, 2 Park Square, Boston.

FLOWER PIECES, originals and copies of old ones, painted by an expert. Photographs and prices submitted on application. No. 175.

GRANDFATHERS' CLOCKS; highboys, lowboys, early pottery; hooked rugs; Windsor chairs; stencilled chairs; Stiegel glass; brasses; correspondence solicited. DAVID B. MISSEMER, Mannheim, Pa.

GLASS CUP-PLATE—Head of Queen Victoria. No. 178.

HISTORICAL CUP-PLATES AND CHINA; Sandwich Glass Candlesticks and Salt-Cellar, Silver, Copper, and Lead Lustre; Early American Furniture. MARY H. DODGE, Pawling, New York.

HISTORICAL FLASKS. An exceptionally fine collection. Other early glass and a few nice things in early American furniture. Can be seen by appointment: 221 East 17th Street, New York City. Telephone: Bowling Green 3100; extension 151.

HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y. When automobiling be sure and stop. Early American furniture, exceptionally fine selection of Historical Glass Flasks and other bottles. Early American Glass and Sandwich Glass.

HOWARD & DAVIS MAHOGANY BANJO CLOCK. Queen Anne mirror, 3½'. Collection fifty antique bottles. Stiegel and Sandwich glassware. Curly maple highboy. Elaborately carved black oak chest. E. C. HALL, 87 Birchwood Avenue, Longmeadow, Mass.

ILLUSTRATED CHECK-LIST OF EARLY AMERICAN BOTTLES AND FLASKS. 350 bottles described. 55 plates. Cloth bound. 8"x5½". 110 pages. Price, \$3. De Luxe Edition, \$5 (prepaid in the U.S.). Published and for sale by the author, STEPHEN VAN RENSSELAER, 873 Madison Avenue, New York, N. Y.

JOSHUA WILDER MINIATURE CLOCK. Corner cupboard. Mahogany double chest drawers. Tables, stands, ottomans, mirrors, china, glass, pewter, brass, chintz, pamphlets, prints, books. ISABELLE L. SPOONER, Acushnet, Mass.

LARGE VARIETY EARLY AMERICAN FURNITURE. Rare Stiegel, Sandwich, Jersey glass. Cup-plates, bottles, china, brasses, chintzes, pewter, prints, samplers. WILMER MOORE, 18 West Broad Street, Hopewell, Mercer County, New Jersey.

LETTER OF GEORGE WASHINGTON, dated 1763; three Heppelwhite chairs, in excellent condition. No. 180.

MAHOGANY PIER-TABLE, with mirror beneath—originally in parlor of Gov. Hancock House, Beacon Street, Boston. No. 182.

MINIATURES, Cameos, Old Jewelry. Candlesticks of glass, brass, pewter, and steel. Sandwich glass in crystal and colors. Old pottery. S. ELIZABETH YORK, 457 Chancery Street, New Bedford, Mass.

OLD BLUE DAVENPORT DINNER SET, over 60 pieces; perfect condition and unusually complete. Price, \$500. No. 185.

OLD SHIP LANTERNS, Ship Bells, Quadrants, Bimeacer Lights, Brass Swinging Lamps, Ship Models, Sea Chests, Mahogany Sideboard, Mahogany Grandfather's Clock, Brass Works, Sleigh Bed, Commode, Sleigh Bureau. GLOUCESTER CURIO-SITY SHOP, 32 Main Street, Gloucester, Mass.

OLD SILVER BRAZIER, by John Coney, 1655-1722. Very rare piece by America's most noted silversmith. Only one like it known. Old teapot, by Simpkins. Porringer, by Dixwell. Old silver caster, by Boelen. Spoons, by N. Hurd and Swan. No. 158.

PAIR SILVER TEAPOTS, marked with the Hamilton crest. Thought to have belonged to the son of Alexander Hamilton. No. 174.

PAIR OF BRASS-BARRELLED FLINT-LOCK PISTOLS, by W. Ketland, London, fine shape, with holsters, \$30. G. R. S. KILLAM, Pawtucket, R. I.

RARE ELI TERRY SHELF CLOCK, escapement on front of dial. Photograph to interested party. C. M. HEFFNER, 418 Washington Street, Reading, Pa.

RARE PIECES AMERICAN ANTIQUE FURNITURE, both in pine and maple. E. H. MATTICE, 53 Water Street, Penacook, N. H.

RARE OLD MAHOGANY SPINET. Splendid condition. Original hinges on lid. Ivory and ebony keys. In same family over 100 years. No. 181.

ROSE HILL HOOKED RUGS and foot cushions, originals and old designs. MRS. W. B. DUNCAN, Nut-tall, Gloucester County, Va.

ROSEWOOD FURNITURE, two sofas, seven chairs. Style of Louis XV as adapted to mid-nineteenth century taste. Wood of excellent grain and color, gilt metal mountings. Damask covering. Write for details and pictures. No. 172.

STENCILLING and rush seating of chairs. COLONIAL REFINISHING & DECORATING COMPANY, 615 Columbus Avenue, Room 4, Boston.

TABLES, chairs, desks, chests, beds, china, crockery, cup-plates, etc. H. L. LINDSEY, State and Orange Streets, Media, Pa.

VERY FINE COLLECTION of hooked rugs ready for inspection. E. C. HOWE, 91 Newbury Street, Boston, Mass.

WE CARRY a comprehensive stock of early furniture in maple, pine, cherry, hooked rugs, spreads, ironware, brass, pewter, china; an interesting assortment of glassware, including Stiegel, Sandwich, and Jersey; cup-plates, flasks, and bottles; chintzes and early colored prints. Prices reasonable. DOROTHY O. SCHUBART, Inc., 231 Fifth Avenue, Pelham, N. Y.

WINDSOR WRITING CHAIR, mahogany; Sheraton card table, maple highboy, maple lowboy, fine bureaus, chairs, collection of 35 glass cup-plates, bottles, etc. J. E. DORAN, Smith's Ferry, Holyoke, Mass., R.F.D. No. 1, Box 125.

WORCESTER, MASS. Variety antiques from original sources. Carrick cup-plates No. 1 (variant), 8, 9, 10, 35, 36. Bee-hive cake plate. GATES & GATES, 24 Charlotte Street, Worcester, Mass.

WANTED

AMERICAN NEWSPAPERS, almanacs, New England primers, before 1830; books and pamphlets relating to American history, before 1840; guides, diaries, and books of travels, also pamphlets relating to California, Oregon, and other Western States published or written before 1865; old letters, documents, etc., written by famous Americans or relating to American history; Indian narratives and captivities; printed single sheets; material relating to the American Revolution; books and pamphlets printed in the Colonies and many other things wanted. Cash by return mail. CHARLES F. HEARTMAN, Perth Amboy, N. J.

AMERICAN GLASS FLASKS. Desire correspondence with collectors with view of exchanging duplicates and information. GEORGE S. MCKEARN, Hoosick Falls, N. Y.

ANTIQUES. Hunting antiques all the time. Let me know your wants. E. H. GUERIN, Hopkinton, N. H.

COLLECTOR wants Indian peace medals, war medals, orders and decorations, especially pertaining to America. Send rubbings, impressions, or photographs. H. E. GILLINGHAM, 432 W. Price Street, Philadelphia, Pa.

CROSS-STITCH AND TURKEY WORK for chair coverings, in any condition. KATHERINE LORING, Wayland, Mass.

EARLY BOSTON IMPRINTS, newspapers or posters printed on one side of a sheet, pamphlets and anything old, odd or curious from the Boston press wanted. G. JACKSON, 106 Pemberton Building, Boston, Mass.

HAVE DUPLICATE BOTTLES AND FLASKS to exchange with collectors. STEPHEN VAN RENSSELAER, Ossining, N. Y.

EARLY VALENTINES, patchboxes, love tokens, colored theatrical portraits, juvenile tinselled pictures, prints of railways and ships, ship models, American portrait paintings. FRANK H. BAER, Chamber of Commerce, Cleveland, Ohio.

HISTORICAL GLASS CUP-PLATES. Willard, Curtis, Wilder, Tower, or Mulligan clocks. Wooden or iron candle stands. Will buy any kind of old blown or pressed glass. Private collector. No. 177.

PARTNER OR FINANCIER for established growing antique business. Finely situated in suburb of Boston. Write for particulars. No. 173.

WE BUY AND WE SELL Forty years' buying, selling and appraising of Antique Furniture—the unusual a specialty. J. French, 12, 14 Summer Street, Malden, Mass. 57 Court Street, Plymouth, Mass.

COLLECTORS' GUIDE TO DEALERS

*Henceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a Dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.*

ILLINOIS

*LYON & HEALY, Chicago—Old Violins.
*THE HO HO SHOP, 673 North Michigan Boulevard, North Chicago—General line.

MASSACHUSETTS

*CHARLES S. ANDREWS, 37 Charles Street, Boston—Antique furniture.
*THE ANTIQUE SHOP, S. E. H. Safford, 682 Main Street, Fitchburg—General line.
*BLUE HEN ANTIQUE SHOP, Harrison Street Lowell—General line.
*BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.
*BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.
*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.
*COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street, Boston—General line,
*JAMES M. FISKE & CO., 13 and 17 Province Street, Boston—Restorer oil paintings.
*FLAYDERMAN AND KAUFMAN, 65, 67 and 68 Charles Street, Boston—General line.
*GEORGE C. GEBELEIN, 79 Chestnut Street, Boston—Antique jewelry and silver.
*H. GOLDBERG, 363 Cambridge Street, Boston—Antique furniture and repairer.
*GOULDING'S ANTIQUE SHOP, South Sudbury—General line.
*HARRY'S CURIOSITY SHOP, 1389A Beacon Street, Brookline—General line.
*FRANK GARDNER HALE, 2 Park Square, Boston—Enamel and antique jewelry.
*HILL-McKAY CO, 120 Tremont Street, Boston—Appraisers.
*JORDAN MARSH COMPANY, Washington Street, Boston—Early New England furniture.
*JOEL KOOPMAN, INC., 18 Beacon Street, Boston—General line.

*LEONARD & COMPANY, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.

*C. F. LIBBIE & COMPANY, 3 Hamilton Place, Boston—Rare Books and Old Prints.

*KATHERINE N. LORING, Ye Old Halle, Wayland—General line.

*WM. K. MACKAY COMPANY, 11 Beacon Street, Boston—Auctioneers and Appraisers.

*MAGNER BROTHERS, Green Street, Hingham—Antique furniture.

*DANIEL F. MAGNER, Fountain Square, Hingham—General line, Appraiser.

*J. S. METCALF, corner North and Federal Streets, Salem—General line.

*MUSICIAN'S SUPPLY CO., 218 Tremont Street, Boston—Old Violins, Violas, and 'Cellos.

*L. C. PETERS, Walker Street, Lenox—General line.

LOUISE R. READER, 216 Appleton Street, Lowell—General line.

*MELVIN D. REED, 700 Washington Street, South Braintree—General line.

*H. SACKS & SONS, 62-64 Harvard Street, Brookline—General line.

*SHREVE, CRUMP & LOW, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.

*SIMON STEPHENS, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.

*A. STOWELL & CO., 24 Winter Street, Boston—Jewellers and repairers of jewelry.

M. L. WALKER, 151 Berkley Street, Boston—Paintings, general line.

NEW HAMPSHIRE

*WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Franklin—General line.

NEW YORK

*AMSTERDAM SHOPS, 608 Amsterdam Avenue—General line.

*THE ANDERSON GALLERIES, Park Avenue and 59th Street, New York City—Auctioneers.

PENNSYLVANIA

*THE ANTIQUE SHOP OF MRS. M. B. COOKE-ROW, 265 King Street, Pottstown—General line.

FRANCIS D. BRINTON, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.

*HUSTON'S ANTIQUE SHOP, 321 South 11th Street, Philadelphia—General line.

*FERDINAND KELLER, 216-224 South Ninth Street, Philadelphia—General line.

*OSBORNE'S ANTIQUE SHOP, 1026 Pine Street, Philadelphia—General line.

RHODE ISLAND

*MRS. CLARENCE A. BROUWER, 260 Broad Street, East Providence—Antique glassware, china.

*G. R. S. KILLAM, Pawtucket—Clock repairing.

WASHINGTON, D. C.

*GEORGE W. REYNOLDS, 1742 M Street N.W., Washington—Antique furniture.

ENGLAND

*J. CORKILL, Rock Ferry, Berkenhead—General line English Antiques.

REPAIRERS

N. S. HILL, 120 Tremont Street, Boston—China, glass, silver, bric-a-brac.

*S. EDWARD HOLOWAY, 61 Hanover Street, Boston—Restorer of old wood and metal.

Is Your Personality in the Message?

No one can long handle antiques successfully, who is not endowed with human sympathy and understanding as well as appreciation of material quality.

Perhaps this is why every antique shop possesses a character quite its own, expressive, inexplicably but inevitably, of the personality of its owner.

In so far as this character may be imparted to the advertising message, it means better results from advertising, for it insures more than the passing interest in single items offered.

Is your advertising as interesting as you would like it to be? Can we help you improve it? We should be glad to try.

You have but to ask us.

ANTIQUES: Advertising Department

Statement of ownership, management, etc., of ANTIQUES, published monthly at Boston, Mass., required by the Act of August 24, 1912: Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher, Frederick E. Atwood, 683 Atlantic Avenue, Boston, Mass. Owner, Frederick E. Atwood, 683 Atlantic Avenue, Boston, Mass. No bonds or mortgages.

Sworn to and subscribed before me

Signed LAWRENCE E. SPIVAK,

Business Manager.

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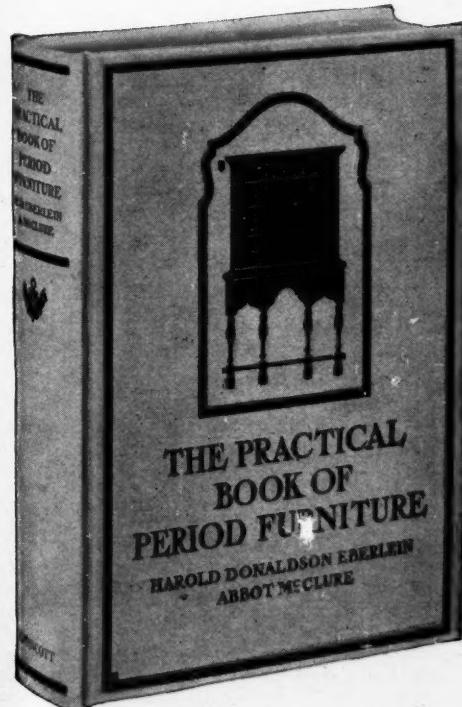
Chests, *ornamented and plain*; Chests of Drawers, *high and low*; Bible boxes, Desks and Secretaries, Cupboards and Dressers, *of pine and of oak*; Chairs, *wainscoat-type, turned, carved, banister-backed*; Couches, Settees and Settles, Tables, *of every kind known to early days in the Colonies*; Mirrors and Household Utensils; *all are clearly pictured and fully described*.

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& ABBOT McCLURE

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THIS mahogany chest has never been repaired or changed. It is in perfect condition and is a fine example of eighteenth-century cabinet-making. No hand except the maker's has ever worked on it.

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